

**A
SHORT TREATISE
ON
GREGORIAN ACCOMPANIMENT**

According to the Principles
of the Monks of Solesmes

By

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PUBLISHER'S NOTE

The present volume provides valuable instructive information upon a subject, all too rarely treated in the general musical activities of our time. The labors of the Benedictine Monks at Solesmes, a village near Le Mans, to restore liturgical music, their years of investigation and endeavor to bring about the needed reform, as well as their activities to edit and print the music with special type, constitutes one of the most important and fascinating chapters in the history of liturgical music.

In the course of this present *SHORT TREATISE ON GREGORIAN ACCOMPANIMENT*, the author has aimed at direct and practical presentation of all necessary technical preparation for this subject, and he has done so with admirable clarity, briefness and avoidance of all superfluous or cumbersome preliminaries.

Numerous illustrations have been added to clarify the theoretical statements preceding them, and the sole purpose of the author has been to offer instructions in a concise and thorough manner to those who desire to know more of a subtle art and little known subject.

The author, who has devoted a lifetime of study and research to this important subject, completed his musical studies at the Conservatoire Royal de Bruxelles, and at the Institut Lemmens, Ecole de Musique Religieuse de Malines, Belgium. He also had the rare advantage of studying for some time at Solesmes and Quarr Abbey, where under the personal guidance of Dom Mocquereau and Dom Desrocquettes, he acquired the style and principles advocated by these great authorities. He has been a member of the Faculty of the Pius X School of Liturgical Music of New York City for a period of over twelve years.

The Publishers.

INTRODUCTION

The purpose of this book is to present in brief but comprehensive form, the theories governing the proper accompaniment of Gregorian Chant, according to the principles advocated by the Monks of Solesmes.

In order to fully understand these principles and to acquire efficiency in applying the theories presented in the following chapters, the student should possess a practical knowledge of the following points:

(a) A good understanding as to the construction of the modal and rhythmic elements of Gregorian Chant, and their proper rendering according to the rules set forth by Solesmes.*

(b) Facility in reading Gregorian notation, ictus marks, groups and neums.*

* Students who, in regard to the above points (a) and (b), desire to perfect themselves in the theories of Gregorian Chant according to the principles of Solesmes, will find this art treated in the most thorough, scientific and philosophical manner in *LE NOMBRE MUSICAL GREGORIEN*—a Study of Gregorian Musical Rhythm by Dom Andre Mocquereau of Solesmes (In two volumes). English translation by Aileen Tone; published by The Society of St. John the Evangelist, Desclee & Co., Tournai, Belgium.

Furthermore: *GREGORIAN CHANT* by Justine Ward. A compilation of the theories of Dom Mocquereau, available in practical form for school use and self-instruction. The Catholic Education Series, Fourth Year Music, published by the Catholic Education Press, Washington, D.C.

(c) Sufficient knowledge of harmony and ability to play and transpose ordinary progressions.

(d) Comprehensive knowledge of counterpoint. While the proper choice of modal chords is of primary importance, skill in combining these chords into smooth progressions rests on the contrapuntal treatment of the bass and inner voices of the harmonic support. Therefore, in order to obtain efficiency in this style of accompanying, the study of counterpoint will be found very valuable.

In conclusion I wish to add that all melodies used in the course of this book have been taken from the *Liber Usualis*, according to the revised edition of the Monks of Solesmes.

ACHILLE P. BRAGERS

PART ONE
CHAPTER I.

GREGORIAN TONALITIES

Gregorian melodies having been written many centuries before the science of harmony was known, were for this reason sung unaccompanied. The study of Gregorian Chant is consequently based primarily on the proper interpretation of the pure single melody as originally conceived.

For the organist however, a thorough understanding of the three Gregorian tonalities, with a corresponding ability in the choice of appropriate harmonies, is of utmost importance. The three Gregorian tonalities consist of: the tonality of *Do* (C tonality; C true pitch), of *Fa* (F tonality), and *Teu* (B flat tonality). These three tonalities will henceforth be referred to in this treatise as tonal groups or tonalities.

The reader should keep in mind that Gregorian notation is based on the true pitch system (European solfeggio system). Thus the note *Do* in Gregorian melodies is not necessarily the note representing the tonic or keynote as it is interpreted in America and other English speaking countries where the system of the movable *Do* is prevalent.

In relation to the tonality groups mentioned above, the Gregorian note *Do* could thus take on the character of a modern tonic (key note) or it could take a secondary place in the group of *Fa* (F) or *Teu* (B flat).

On this same theory the note *Fa* could be a fourth degree in *Do* tonality but becomes tonic or key note in *Fa* or F tonality.

If we bear in mind the true pitch tonality rather than the sol-fa names, we will easily eliminate any confusion resulting from the two systems.

DEFINITION OF EACH TONAL GROUP

The Gregorian modes are based mainly on the combination of tetrachords as used in the old Greek system from which they are derived. Any note or neum making up the Gregorian melodies is related to one of the three tonality groups mentioned above. The note thus bearing the name of the group, takes on the character of our modern tonic.

Do Group

The group of *Do* (C tonality; C true pitch) is determined, through the relation of any one of the notes of the tetrachord below and is absolutely definite if the B natural is expressed in the melody or understood through the cadence.

Fa Group

The group of *Fa* (F tonality), is definite, if the Fa is preceded by: Mi, Re or Do. Examples: Fa, Mi, Fa. Fa, Re, Do, Re, Fa, etc.

Teu Group

The group of *Teu* (B flat tonality) is established, if the B flat has been put in strong relationship with the notes of its tetrachord below.

The above tonal groups are also determined through the strong rhythmic position given to these modal notes even though the half tone falling below each one may not be expressed in the melody.

These tonalities having been thus established, harmonies proper to these tonalities should be used, barring all foreign or altered notes, remaining strictly diatonic. In fact, each part of the accompanying voices should reflect at all times the mode and tonality of the melody being accompanied.



The diagram above illustrates the three tonality notes just described with their respective tetrachord. The notes in parenthesis have been added in order to remind the reader that these notes belong to the tonality of the tetrachord above, and therefore are permissible in the harmonic support of those groups.

The harmonies on F, or with F as an essential note of the chord, could thus be used freely in the Do group or C tonality. If, coming from the Do group, the melodic context of the phrase should emphasize the Fa, or if it should put this note (Fa) into strong relation with the lower notes of its own tetrachord, it would conclusively indicate that a new tonality center has been established.

The B flat, in parallel relation to F (as F to C) may be used with its harmonies in the Fa group, although the B flat may perhaps not be present in the melody. There are complete melodies, or complete sections of melodies in which no B flat appears although these melodies are distinctly in the Fa group.

The B flat group does not exist independently as is the case in the two other tonality groups, since it is sometimes introduced for only a small section of the phrase, seldom more than two incises, generally coming from the Fa group. If, according to the principles indicated above, the B flat group has been clearly recognized, the E flat which belongs to this tonality may be used in the harmonies of this group.

While in the Do group, the Fa may appear in the melody. In the Fa group, the B flat correspondingly, but in the B flat group, the E flat, although legitimately used in the harmonies of this group, will never appear in the melody.

GENERAL CHARACTERISTICS OF THE TONAL GROUPS

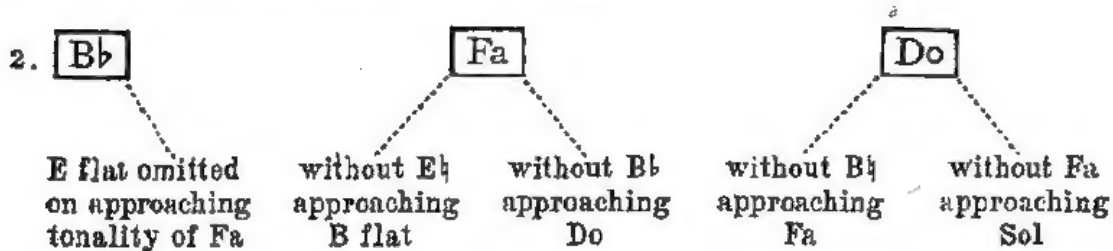
It may be stated that Gregorian melodies generally follow the Greek minor scale line, with the exception of the fifth and sixth modes which show evidence of greater influence of the major line. Through this preponderance of the minor scale line, we observe that the melody leads us frequently (through final or secondary cadences) to the relative minor of the tonality notes previously described. Consequently we find frequent cadences on La, relative to Do, cadences on Re, relative to Fa, and finally cadences on Sol, relative minor of B flat. These cadences are typical in each group, and are therefore strong indications of their respective tonal group. It may also be observed that in melismatic chants, the notes bearing the name of their tonal group, frequently are placed into prominence, through strong characteristic rhythmic groups or *neums*, especially through the *bi-stropha* and *tri-strophas*.

A general survey of the Liturgical repertoire, shows us a fairly even number of melodies in the Do and Fa groups. The B flat group is rather rare. The range, as well as the Dominant and Final of each mode, also bear a great influence on the context of the melodies and on the tendency towards one of the tonalities. The tonal character of each mode will be studied in the following chapters.

TONAL MODULATIONS WITHIN THE MELODY

There will be found many Gregorian melodies in which the Do or Fa tonalities are prevalent throughout the composition as may be observed in the list given below. However in a vast number of melodies, the three tonalities intermingle rather freely, sometimes changing quite rapidly from one tonality to the other. The student who bears in mind the various characteristics of each tonality pointed out above, should have no difficulty in detecting these changes and in adjusting his harmonies accordingly.

The harmonic transitions between the groups ought to be done as smoothly as possible, avoiding unnecessary harshness through a clever selection of neutral chords common to both tonalities.



The diagram above directs the attention to the three Tonics and the harmonies involved in modulating from one tonality to another. Attention is called to the extreme right of the diagram. The omission of Fa harmonies would apply only to the rare melodies having the ancient Dominant B natural, (Ti) or modes with Ti as final. In these melodies there seems to exist a strong feeling of Sol tonality. Therefore the harmonies of Fa should be carefully avoided.

In order to follow the applied work in the following chapters successfully, the student must thoroughly grasp the theories of Gregorian tonalities, since this constantly bears on the work to be accomplished. Thus it is recommended, as a first practical point, that the student analyze (under proper guidance if possible) many melodies of the *Liber Usualis*. As stated above, numerous melodies are found which are distinctly of one tonality, as for example the *Missa de Angelis* in which at a first glance, the B flat is predominant from beginning to end, consequently easily determining the tonality. In many other melodies, particularly those of the *propers* of the *Masses*, the tonality may not be quite as clear. The indication of the mode, the melodic context of the first or last incises are not always accurate indications of the prevailing tonality. Therefore, a divisional analysis of the whole melody is strictly necessary. The student should analyze fully the following selected melodies which represent the various tonal groups, and should endeavor to identify the characteristics of the groups as indicated above.

LIST OF SELECTED MELODIES REPRESENTING VARIOUS TONAL GROUPS

Do Group (C tonality)

- Kyrie from the first Mass (Tempore Paschali) (*Liber Usualis*, page 14)
- Hymn, Nunc Sancte nobis Spiritus, (page 295)
- Gradual, Angelis suis, (page 476)
- Antiphon, Salve Regina, (page 283)
- Gloria from Mass XIV, (page 52)

GREGORIAN TONALITIES

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Fa Group (F tonality)

Kyrie of Mass IX, (Liber, page 38)
Sanctus of Mass XI, (page 45)
Agnus Dei of Mass XII, (page 48)
Communio, Dominus dabit, (page 299)
Offertorium, Laetentur caeli, (page 361)
Communio, In splendoribus, (page 361)

Melodies containing Teu Group (B flat tonality)

Responsory, Ne recorderis, (Liber, page 1164)
Graduale, Probasti Domine, (page 1402)
Graduale, Propter veritatem, (page 1410)
Communio, Pacem relinquo vobis, (page 1117)

Melodies containing the three Tonality Groups

Introit, Laetare Jerusalem, (Liber, page 498)
Alleluia, Omnes Gentes, (page 845)
Tract, Qui seminant, (page 992)
Antiphon, Urbs fortitudinis, (page 309)

CHAPTER II.

HARMONIES PROPER TO THE ACCOMPANIMENT OF GREGORIAN CHANT

The Chords used in the support of Gregorian melodies are made up entirely of notes belonging to the mode and tonality of the melody being accompanied. No other chords or foreign notes may be introduced. The organist should, through the proper selection of his chords, continually strive to preserve the characteristics of each mode.

The only chords used consist of the triads built on the diatonic scale steps of the modes. The chords can be used in the fundamental position or in their first inversion. The exception to this rule will be the triads forming a diminished fifth. For these latter, the first inversion only is acceptable as in strict counterpoint. These diminished chords would thus occur on B in the Do group, on E in the Fa group, and on A in the B flat group.

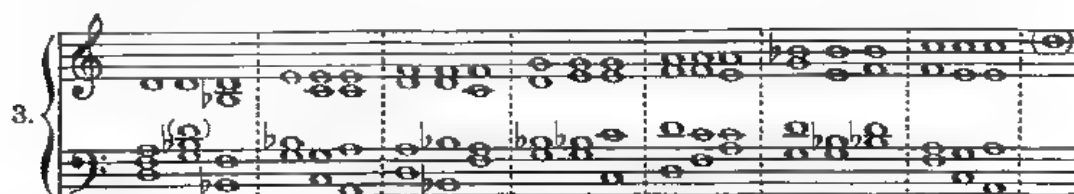
Seventh chords (except those giving a Dominant seventh formation) are permissible in all cases where the seventh is either introduced through a preceding consonance, or as an appoggiatura of the sixth or eighth following. The proper use will be illustrated in succeeding chapters. The $\frac{6}{4}$ Chords are strictly forbidden except if used as passing chords or on a bass pedal.

CHOICE OF CHORDS

Each note of the modal scale can be harmonically treated as (1) the root of a Chord (2) the third of a Chord (3) the fifth of a Chord. It is of utmost importance to select the proper chord depending on the following points:

- (a) The tonal group in which the harmonized note or group occurs.
- (b) The position of the *ictus* note in the phrase or incise according to its character of activity or repose.
- (c) The influence of the Final and Dominant of the melody being accompanied.

In the following diagram we have taken the outline of the first mode as the basis, and have favored the Fa group, in which this mode is frequently found. The chords have been placed under each melodic note according to first, second or third choice in this tonality.



In reference to the diagram above, if the upper tetrachord should introduce the B natural, it would affect practically every chord of this tetrachord as to structure and choice in relation to Do tonality of which the B natural would be an unmistakable indication. Thus the chords would succeed each other somewhat as follows:



Thus the final note of the first mode being Re, falls within the tetrachord of Fa. If as shown above the upper part of the melody should indicate Do tonality, great care should be taken in the smooth transition from the Do group to the Fa group as the melody descends to its final cadence. It will be well to avoid the characteristic chords of the Fa group (chords containing B flat) until the ear has become attuned to the new tonality center. The choice of neutral chords or chords common to both tonalities will help make this transition free from harsh effects.

ACTIVE CHORDS OR CHORDS OF MOVEMENT (ARSIC) AND CHORDS OF REPOSE (THETIC)

Returning for a brief moment to the analysis of Gregorian melodies, we find that the rhythmic division brings out the characteristics of certain notes having the *ictus*. Some create a sense of activity to a greater or lesser degree, as for example the note preceding the *quilisma*, the *pressus*, the *ictic* note of the *Salicus* and finally those with still greater power and sense of momentum, the *bi-stropha* and *tri-stropha*. On the other hand, others possess or create a feeling of repose, as for example the descending *neums*, but to a greater degree the dotted *punctum*, or *ictic* notes with *episema* as occurring in semi-cadences.

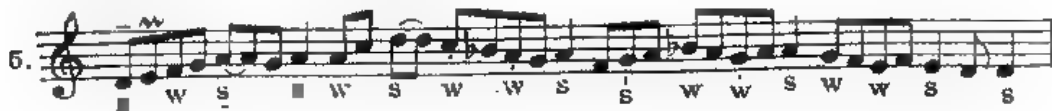
In parallel relation to the above, the chords are classified as active or reposeful. Under *chords of activity* we may group (1) The dissonant chords (2) Inverted chords (3) Fundamental chords having the third or fifth in the upper voice. The latter chords are less active than the preceding groups, and if used in a cadence, especially when introduced with a *rallentando* movement, create a feeling of repose. The *chords of repose* may be briefly defined as those having the root of the chord in the bass and in the highest voice. These chords must be carefully avoided, unless the melody leads to a definite cadence before a full bar line or double bars. This rule should be observed in a stricter sense in dealing with major chords, as these convey a stronger feeling of finality than the minor. These chords of activity and of repose must be used with good judgment. The analysis of the melody to be accompanied, should induce the organist to consider a clear plan in regard to the choice and proper distribution of the chords. In close union with the singer, he should strive to create the sense of greater rhythm or rhythm of the phrase rather than group by group. A well chosen chain of active chords should sustain the movement of the melody until the semi- or final cadence has been reached. A careful distribution of the chords is very important. Do not stay inactive for a long phrase and then introduce two or three chords in succession, but *space* them so as to give the impression of *big waves*. This holds true especially in accompanying hymns.

CHAPTER III.

PLACEMENT OF THE CHORDS IN RELATION TO GREGORIAN RHYTHM

Gregorian melodies can be analyzed as to their rhythmic structure in its smaller divisions (binary or ternary) from group to group, or in its larger form, embracing the whole phrase, generally referred to as greater rhythm. We presume that the reader is familiar with these theories. The general rule governing the harmonic support is: Only the notes having the *ictus* will receive the chord. There are rare instances where a harmonic movement outside of the *ictus* may be tolerated for the purpose of producing a smooth counterpoint. Although the *ictus* note is the only note receiving the chord, it should not be understood that *every ictus note* needs this harmonic support. On the contrary, this would produce a heaviness hindering the free flow of the melody. The placing of the chords will thus depend greatly on the character of the *ictus note* itself and its position in the phrase as a whole. The *ictus notes* may be classified as strong or weak. The *strong rhythmic ictus notes* which generally call for a harmonic movement are: (1) those having length such as the dotted *punctum*, the *pressus*, the *bi-stropha*, the *tri-stropha*, *ictus notes* with *episema*. (2) *Ictus notes* forming the *neums* of an *arsic* nature such as the note preceding the *quilisma*, and the second note of the *salicus*.

The *weak ictus notes* are those not included in the classifications above, and which in most cases could proceed on the harmonies of the preceding strong rhythmic point. These *weak ictus notes* are usually found in step-wise progression of ascending or descending *neums* of more than three notes. In compositions in which the character of the text has been fully preserved, we generally find that the atonic syllables (those having no primary or secondary accent) have been melodically treated with corresponding weaker rhythmic *neums*.



This first mode melody illustrates some of the strong and weak *ictus* notes described above. The S (strong) indicates the notes generally receiving a

chord. The W (*weak ictus*) indicates groups which usually proceed on the harmony held over from the preceding *strong ictus*.

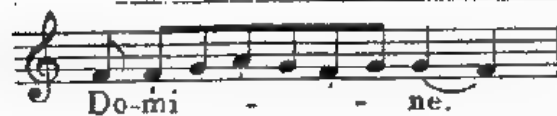
PLACEMENT OF THE CHORDS IN RELATION TO THE LATIN TEXT

The illustration given above suggests a harmonic treatment from a pure melodic standpoint. However, in harmonizing Gregorian melodies we must not fail to consider the text at all times, as it often decides the placing of the chords. The characteristics of the Latin text, the natural rhythm of the words, the relation of principal and secondary accents, all play an important role in the make-up of the melodies and especially of psalmody. The harmonic treatment is often guided by these points.

In the harmonization of dactylic words it is best not to change harmonies on the weak syllables although the rhythmic grouping might give them an *ictus*. This rule should be followed as much as possible.



In the example given above, the weak syllables are marked with a cross indicating that they are not to receive a change of chord. This rule should hold for all similar cases. In some particular exceptions the weak syllables have been treated with a melodic display as in the word "Domine" of the



Introit of the Requiem Mass: This melody and many others are based on a fixed melodic type or original melody to which

various texts have been adapted. In these compositions the melodies take precedence over the text and the organist may adapt his harmonies accordingly. However it will be well to preserve the character of the Latin words wherever possible. Compositions in each mode based on melodic types may be found throughout the Liber Usualis. Some of these are based on the themes of the following familiar compositions:



Numerous melody types are found in the antiphons.

CHAPTER IV.

STYLE OF GREGORIAN ACCOMPANIMENT

Gregorian melodies are ideal vocal music. If well rendered, they give the effect of waves of sound rolling smoothly along in a perfect legato movement from the beginning until the closing cadence. To sustain these melodies with well chosen soft-flowing chords, in perfect legato style, simple, subdued and strictly modal, is the great art of the organist.

MELODIC LINKS BETWEEN CHORDS OF MOVEMENT AND REPOSE

We have seen in preceding chapters, that the only legitimate harmonic material allowed in the support of Gregorian melodies consists of the fundamental chords and their first inversion. This seemingly limited material does not imply that the accompaniment need be spiritless or dull. Practically all the musical embellishments used in figured music are at the disposal of the Gregorian accompanist for the purpose of linking the chords of movement to the chords of repose. Many interesting ways can be found through which this desirable *legato* movement in all the accompanying voices may be obtained. These melodic ornaments applied with good judgment, for a definite purpose according to the character of the groups to be accompanied, will result in a melodic or polyphonic style of accompaniment rather than purely harmonic.

MELODIC ORNAMENTS

The melodic ornaments applicable to Gregorian Accompaniment are as follows: Passing notes, Ornamental notes (*appoggiaturas*); Prepared dissonances (*Suspensions*); Unprepared dissonances; Anticipations; Retardations; Pedal Points.

PASSING NOTES

Passing notes are those which lie between the notes forming the essential part of the Chord. They serve thus in most cases to link one position of the Chord to another position higher or lower. These passing notes may be applied in any part. If used in the Bass, they would serve to link the

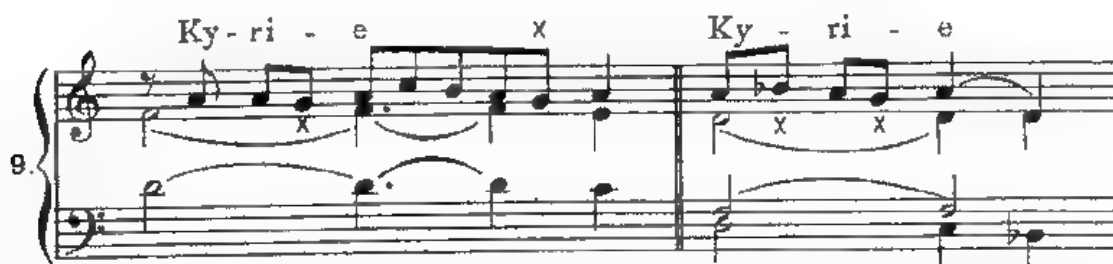
fundamental to the inversion or vice versa. Used in this latter form they create a strong sense of momentum.



The two fragments above illustrate the passing notes (marked with an X), as they are generally applied. The passing notes in the melody are usually found off the *ictus* as shown above in example (a). When found in any other voice as illustrated in example (b), the passing note occurs *on the ictus*, as all harmonic changes must fall *on the ictus* notes. The passing note is then held for the whole group. Its dissonant effect is thus made more acute through length, therefore the feeling of continuity is more keenly felt.

ORNAMENTAL NOTES (APPOGGIATURAS)

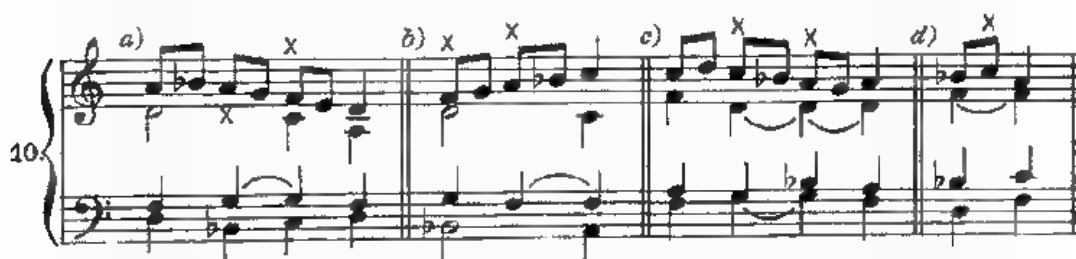
The ornamental notes, often referred to by the Italian name of *appoggiatura*, are notes which serve as ornaments or embellishments and are found one degree above or below the principal note, or the essential note of the harmony being used. These notes although foreign to the harmony used do not create strong dissonances if, coming from the principal note and placed on the weak pulsation of the group they return immediately to this principal note, thus seeming to encircle or ornate it.



Both examples point out the ornamental notes of the note La. Observe however that the principal note La, in the above examples, does not keep the same harmony coming from an *appoggiatura* above or below since the principal note may be harmonized with any one chord in which this note enters as an essential part. This exchange of chords on the same melodic note, is often very effective, when the purpose is to emphasize certain important syllables or words falling on the same recurring melody note. Sometimes it is used to produce a final or semi-cadence as shown in the first example above.

STRONG OR EXPRESSIVE APPOGGIATURAS

In the example above we have placed the passing notes and the ornamental notes outside of the first beat, consequently outside of the changing harmony. However these ornaments may be introduced simultaneously with a change of the harmonic bass. In this case the following note belongs to the chord and is thus considered as a real or essential note of the harmony. This appoggiatura note is thus placed on the *ictus* and can be introduced with, or without preparation. The dissonant effect thereby obtained renders appropriate to them the name of expressive appoggiaturas and gives them a strong character of activity.



Example (a) illustrates an appoggiatura, prepared and unprepared and resolved to one degree below. In example (b), the appoggiaturas resolve to the degree above. This upward progression is not as frequently used as the resolution downward. If in the embellishment we fail to return to the principal note we obtain what may be called an escaped appoggiatura. It is brought about by attacking with consecutive degrees but leaving by skips as shown in illustration (d). We may also have double and triple appoggiaturas as shown in the following examples.



Example (a) illustrates double appoggiaturas resolving upwards.
 Example (b) illustrates double appoggiaturas resolving downward.
 Example (c) illustrates triple appoggiaturas resolving downward.
 Example (d) illustrates triple appoggiaturas resolving upward and downward.

In the practical harmonization of Gregorian melodies all the various ways of using the passing notes and appoggiaturas as shown above may be used freely. In the harmonic treatment of groups of two notes, it must

thus be understood that when a melodic formula progresses in stepwise movement it may take two distinct harmonies—one taking for *real note* the *first* one of the group—the next taking for *real note* the *second* one of the group. A group of two notes composed of an interval larger than a second, is generally harmonized with the chord it implies. Groups of three notes moving in stepwise progression are generally treated with a chord in consonance with the first and last notes of the group. If a skip should occur in a group of three, it is generally best to treat the group with a chord in consonance with the two notes forming the interval.

While the above outlines a general procedure in the harmonic treatment of groups of two or three notes, it must be born in mind that the accompanist has great freedom in selecting his harmonies in accordance with his own ingenuity, carefully judging the character of the group and its position in relation to the surrounding groups and the whole phrase. This subtle art permits us to take as essential note of the harmony any one of the notes forming the group of three notes.

The reader will do well to practice his skill in harmonizing small melodic fragments in their many possibilities as shown in the following examples.



This small fragment so frequently found in the first and second mode permits many harmonic treatments as shown above. We have used this sequence intentionally to illustrate the possibility of using each note of the mode as bass. Groups of three notes may likewise be harmonized in many ways.



The illustration above shows that the essential notes (indicated with crosses) may fall on any note of the rhythmic group, the selection of which must be determined through the context of the group and its place in the phrase.

SUSPENSIONS

This form of musical ornamentation may be freely used in Gregorian Accompaniment. The suspension creates a strong feeling of movement. It may be carried over one, two or three groups (rarely more) before resolving, depending on the character of the piece. All the suspensions which through their resolution result in any of the legitimate chords described in Chapter II are permitted in Gregorian Accompaniment. The suspended note may occur in any part of the harmony as illustrated below.



The fragment (a) illustrates the suspension of the root of the chord in the alto part.

Fragment (b) illustrates the suspension of the third in the bass.

Note that the suspension is carried over two groups before resolving.

Example (c) illustrates the suspension of the third in the tenor. The accompanist will find a frequent use of this suspension in this type of cadences and other redundant cadences.

Example (d) shows the treatment of another typical redundant cadence, through the suspension of the third in the alto.

Before proceeding to the following point of ornamentation the student will benefit greatly in practicing the following progressions in all the keys.

This exercise is based on an alternating succession of suspensions of the third and the octave.



ANTICIPATIONS

The use of anticipation in Gregorian Accompaniment is quite similar to the manner in which it is used in Modern or figured music. The anticipation is a note found on the last pulsation of a group, generally foreign to the chord from which it proceeds, and seeming to anticipate or announce the next melodic ictus note with its harmonies. It may be said to be the reverse of a suspension, in which a tone of one chord is held over until the following chord has entered, whereas in an anticipation, a tone is advanced before the complete chord enters.



The short examples above illustrate the anticipation (marked with crosses). It should be noted that the anticipations may enter freely by stepwise progression or by skips as shown in the last example.

RETARDATIONS

In retardations a note of the chord is held while the remaining notes proceed to the following chord. Retardations and suspensions are very much akin in so far as they progress to a new chord over the suspended note. The great difference is that in a suspension, the held-over note progresses to one degree higher or lower, while in a retardation the retarded note needs no preparation and may enter and progress by skips.



In figure (a) the chord completes itself with the entrance of the B flat on the second pulsation of the group. Moving in stepwise progression as shown here, it could also be described as an expressive appoggiatura since the ictus note A is unprepared and receives the chord of B flat which note follows and is treated as the essential of the chord. In figure (b) the note C (root of the chord) enters only at the third note or ictus note of the second rhythmic group.

ORGAN-POINT OR PEDAL-POINT

This form of ornamentation refers to a note being sustained, most frequently in the Bass, but may occur in any other part including the upper or melody itself, which latter would be referred to in modern music as an Inverted Pedal. On this sustained note, passing foreign harmonies as well as consonant chords may be used. The proper use of the Pedal-point should be governed by the following rules:

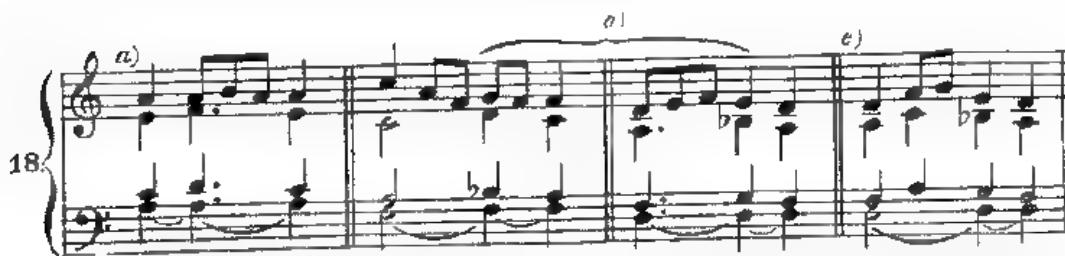
(a) The first and the last chord should be in consonance with the sustained note.

(b) The foreign passing chords should consist of chords authorized in Gregorian Accompaniment. These harmonies must be subject to the mode and tonal group of the melody.

(c) Undue harshness resulting from an unbalanced succession of foreign chords should be avoided.

(d) In long phrases the pedal point is most favorably treated with an alternation of consonant and dissonant chords, but note, that the ultimate chord on the sustained tone must be in consonance with this note.

The Organ-Point may be freely applied in the accompaniment of Gregorian Chant. The effect results in the linking from group to group, and the unifying of the whole phrase. Of course, its use must be governed by moderation in order to avoid the monotony of over-frequency. But in melodies where the same phrases are repeated many times, as in the Kyrie, Sanctus, Agnus Dei, etc., the use of the Pedal-Point frequently gives a welcome variety of accompaniment.



Example (a) illustrates the use of the $\frac{6}{4}$ chord, which, independently should not be used but is permissible on a pedal-point.

Examples (b) illustrate the last inversion of seventh chords (chord of the second)—very effective chord of movement having the dissonance occurring in the outer voices.

Example (c) illustrates a fundamental seventh chord, the dissonance of which in this case is not prepared.

The legato style of accompaniment will depend greatly on the smooth progression of one chord to the other. For this purpose the use of common notes between chords will be found extremely valuable.



The above illustrates the harmonization of the Alleluias attached to the first mode Antiphons of the Introits during the Paschal season. These Alleluias may be considered as a short codetta or rather as an extensive cadence marking the end of the preceding Antiphon. As such, a simple, quiet accompaniment is very appropriate. Note that the Bass itself gives the effect of a slow cadence: D — C — D. In the first Alleluia, the Alto part moves in stepwise progression against the common notes of Tenor and Bass, thus marking sufficiently the secondary accent (*al*), the primary accent (*lu*) and the cadence (*ia*). In the second Alleluia, the movement is upheld in the Tenor, against a stationary Bass and Alto part.

In concluding this chapter on the musical ornaments and their adaptation to Gregorian Accompaniments, we hope to have given the reader an insight on the many interesting ways of creating suitable accompaniments to the melodies. The proper choice of chords and the numerous ways of linking these together into an uninterrupted chain of harmonies, should produce an accompaniment in which each part taken singly would produce a singable melody. The study of Counterpoint as suggested in the introduction of this book, will be of immense value to the reader who aims at perfection in the art of Gregorian accompaniment. The students who have already reached a certain facility in contrapuntal exercises, will find their knowledge easily adaptable to this work. We feel however that a few exercises, in building an interesting and flowing bass against a given Gregorian melody will prove very valuable and interesting to the student.

Sanctus (Mass XV)

The image shows two systems of musical notation. The first system is labeled '20.' and features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system continues the same musical piece, showing further development of the melodic and harmonic lines. The notation is in a traditional style with a single sharp key signature and a common time signature.

The student should select many melodies and treat them in like manner. Note that these are merely exercises in developing a smooth melodic bass. In practical harmonizations, a chord on every *ictus* may generally be too heavy and should be avoided.

CHAPTER V.

CADENCES

The Cadences and their proper harmonic treatment are of utmost importance, therefore we believe it to be necessary to include a brief discussion on the various types of cadences and suggestions on how to harmonize them properly. The Cadences are divided into *temporary or half cadences* and *full, or final cadences*. As the theory of final cadences is very simple, little need be said about it. Any note giving the impression of complete repose must receive a chord of complete repose, generally those having the root for bass and in the melody. There is an exception for the third and fourth modes which will be explained in following chapters. The full chord of repose may also be used in the middle of a composition for any cadence giving the impression of completing the phrase, whether this cadence belongs to the mode being used or to some other mode temporarily introduced. Special attention should be given to the fifth and sixth modes in which, owing to the half tone (mi - fa) which occurs in the melody or harmony, the cadence resembles a modern cadence, and is much more conclusive. Therefore, before using this formula we must be assured of a complete sense of repose.

The last note is the note of repose, and should receive the chord of repose. In case the bass of the final chord has been used on the second or the third ictus from the end, there should take place some harmonic movement in the inner voices by which the completion of the full chord will be delayed until the final note has been reached. This can be easily effected through the use of suspensions or other musical ornaments. Many examples will be found in the cadences illustrated in the following chapters. Also note the ending of the *Alleluia* harmonized in the preceding chapter.

TEMPORARY OR HALF-CADENCES

Many types of half-cadences are found in Gregorian melodies, varying in character according to the importance of the division points in regard to melody and text. These types may be classified as follows:

(1) A fragment of a phrase ending with one note. The usual harmonic treatment for this cadence would be a different bass on the last note.

(2) A fragment ending with two long notes for the last syllable (*clivis* or *podatus*). This type may also include two long notes having a syllable each, but so grouped together as to give the impression of a broken *clivis* or *podatus*. These cadences can be treated in two different ways. (a) For a dotted *clivis* or *podatus* in the middle of a phrase, a chord on the first note can be used with no change for the second. (b) The cadences of two long notes with different syllables are generally treated with two distinct chords or at least with a chord on the first long note and some harmonic movement on the second. This last treatment could also be applied to example (a) especially for certain *podatus* groups, where one chord may be found too harsh.

(3) In general, for all half cadences, keep the modal character without using a definite chord of repose. The sixth chord is ideal for this purpose. For other slight pauses, take chord of movement, or sixth chords. Avoid the chord of the full cadence, for instance, by substituting the D minor chord for the F major, for the melodic F in the fifth and sixth modes.

In closing this chapter on the cadences, we suggest that in harmonizing, a good rule to follow is to select the chord of the cadence and then try to lead to it through a good counterpoint of the bass and of the inner parts.

PART TWO

CHAPTER VI.

FIRST MODE

GENERAL CHARACTERISTICS

The strong harmonic and tonal relationships of the Final and the Dominant of the First Mode will generally favor the Fa tonality. Therefore the B flat will be found in the greater number of first mode melodies, although, in many melodies, modulations to the Do group occur, especially through the cadences on La, coming from the Do above. (See Chapter I).

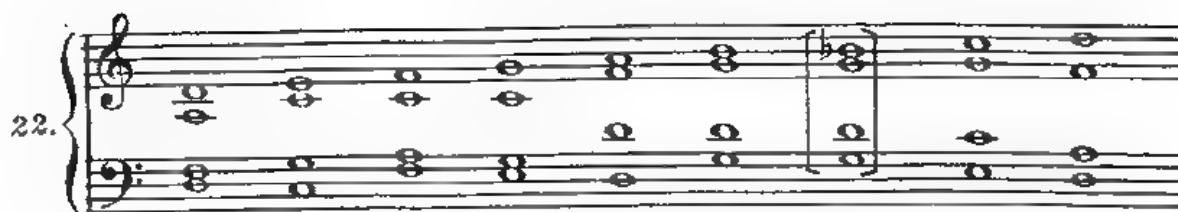
Before harmonizing the student should make a careful analysis of the melodies, in regard to the tonalities, and the links where the modulations occur. The choice of harmonic material should then be guided by the directions given in Chapters I and II.

FIRST MODE ON LA

In the Gregorian repertoire we find a number of First Mode melodies built on La. The structure of these melodies is identical to that of the melodies built on Re (in the Fa group) giving the impression of having been transposed one fifth higher. This Fa group transposed a fifth higher will eliminate the B flat, as shown in the following diagram. The B flat corresponds to Fa in the Mode on La.



If, however, in a first mode melody on La, a B flat should be introduced, this would render it entirely distinctive from the first mode on Re. The B flat in the first would correspond to an E flat in the latter. This note does not exist in Gregorian notation. See Communion: Passer invenit (Liber, page 495).



HARMONIC SCHEME OF MODE I

On the foundation above, suspensions, prepared discords, and other musical ornamentation could be built as shown in preceding chapters. The student will benefit much in memorizing this progression and in playing it in other suitable keys.

FAMILIAR CADENCES OF MODE I



It will be found interesting to build different harmonic settings for the cadences given above. Many more types of first mode cadences will be found in the *Liber Usualis*, which the student could harmonize according to the examples given above, and the directions given in the paragraph on the final cadences, Chapter V.

PSALMODY

The psalmody follows the regular modal rules. As for the rhythm, we must remember that it is a simple accentuated reading or recitation, and if the accents are not prolonged but passed over rather swiftly as it should be, two chords will (ordinarily) be sufficient to the mediant (inclusive) one for the tenor (reciting note), the other one for the last syllable of the mediant, although a passing chord may very well be used with good effect.

Three chords will be sufficient for the second part, one for the recitation of the second section of the verse and two chords for the final cadence, in this manner characterizing the two principal *ictus* notes of the Mediant and the Final cadence.

FIRST MODE PSALM TONE AND MAGNIFICAT
MODAL HARMONIZATIONS FOR ALL ITS ENDINGS

24.

mediant Or: mediant Final D

D D2 f

g g2 a

a2) a3) Flexa

It will be noted that the extra syllables produced through the dactylic endings, are represented above with the notes in parenthesis corresponding to the hollow notes in the Gregorian notation. These notes do not alter

the chords on which they are used, as in most cases they are notes belonging to the chord. If they do not belong as an essential note of this chord, they serve as an anticipation of the following melodic note with its changing harmony.

THE FLEXA

In Psalm-verses of considerable length the recitation is sometimes brought to a slight pause indicated in the liturgical books with a little cross which is called a flexa. A simple rule to remember in regard to the melodic drop in a flexa is: the melody descends one degree if it produces a whole tone; it descends a minor third in all the modes having Fa or Do as dominant on account of the half-tone falling just below these reciting notes.

SOLEMN TONE FOR THE MAGNIFICAT

25.

Ma-gni - fi - cat
Et ex - sul - ta - vit spi - ri - tus me - us

The various cadences are the same as those given above.

CHAPTER VII.

SECOND MODE

GENERAL CHARACTERISTICS

As most of the Second Mode melodies use the central fifth almost exclusively we find that practically all these melodies are in the Fa tonality. If the melody descends into its lower tetrachord, the tonality of Do becomes evident although the B natural is seldom used in the melodic context. The transgression into the lower tetrachord is generally used for small fragments only, and never remains there for more than a few groups. In the authentic modes we find that frequently the melodies drop to one degree below the final. This is very characteristic in the cadences of these modes. So in the first Mode we find cadences such as Re — Do — Re; Fa — Mi — Re — Do — Re — Re, etc. If in the Plagal Modes any extension occurs beyond their regular range, it generally affects the upper part (Central Fifth). Consequently when Second Mode melodies borrow a note beyond their range, it is almost invariably the B flat above the central Fifth, in this manner affirming again the prevailing tonality for this mode.

SECOND MODE ON LA

In parallel relation with the First Mode on La, we find a number of Second Mode melodies also built on La. These are practically pure transpositions of the preceding, excepting for the enforced absence of F sharp, which would be the equivalent of B natural of the modes on Re. However, there is a possibility of B flat, as happens in the First Mode on La. This B flat would be equivalent to E flat in the mode on Re. The introduction of B flat in these modes on La makes them thus distinctive from those built on Re.

In transcribing Second Mode melodies into modern notation the signature of the prevailing tonality should be used (B flat). Although the B flat may be absent in the melodic context, we are always aware of the positive character of Fa as tonic, hence the signature of this key is justified. The Second Mode is the lowest of the Gregorian modes extending from low La to middle La. For this reason, Second Mode melodies are always transposed higher for the convenience of the singers. The most familiar

transposition is a fourth higher, giving the range of D to D, which brings it to a suitable key for all ordinary choirs. This transposition will then give us for signature two flats, that is to say, B flat as the new key.

FAMILIAR CADENCES OF THE SECOND MODE

The Second Mode has the same final as the first. Consequently the cadences and their harmonic treatment will be similar to those given for the first mode in the preceding chapter. Exceptions are made for those cadences of the Second Mode which descend into the tetrachord below the final as shown in some examples below.



The harmonic material for the Second Mode in its untransposed writing will be of the Fa tonality (F true pitch). In order to avoid practical errors, the student will do well to become thoroughly familiar with the formulas of this mode in the untransposed key. When facility has been attained he should try to play these cadences and formulas in keys more practical for singing.

The following illustration shows a Second Mode melody harmonized and transposed one fourth higher as suggested above.



The Alleluias for the Second Mode Introits in Paschal time harmonized above, illustrate a typical Second Mode melody. While closely akin to the First Mode, note how the Fa, Dominant of this mode (B flat in this writing) has been brought out very prominently through the repercussion and the constant placing of the *ictus* on this note

The psychologic impression generally conveyed by Second Mode melodies is one of sorrow, grief or lament, the ancients used to refer to this mode as "Modus tristis", and we frequently feel that through the Gregorian repertoire it seems to bear testimony to this descriptive title when we sing the mournful melodies of the Gradual, Sequence and Offertory, of the Requiem Mass. A more striking example is the Proper of the Feast of the Seven Sorrows of Our Blessed Lady (September 15). We note here that practically all the melodies are in the Second Mode. An organist possessing a keen sense of differentiation of tonalities will know how to choose a befitting transposition in order to preserve the character of the composition as originally conceived.

SECOND MODE PSALM TONE

28. 

1. Di-xit Dominus... me - o: * Sede a dextris me - is.
2. Donec....

MAGNIFICAT

29. 

1. Ma-gni-fi - cat

The following verses take the abbreviated form of intonation:

30. 

2. Et ex-sultavit

The Mediant and Final cadences of Ex. 29 and 30 are the same as in Example 28.

SOLEMN TONE FOR THE MAGNIFICAT

Used for the principal Feasts (first and second class).



For the following verses:

2. Et ex - sul - tá - vit spi - ri - tus me - us *

32.

The Intonation is repeated in full for each verse. The Mediant has one accent with three notes of preparation. The final cadence remains the same as in Example 28; one accent with one note of preparation.

CHAPTER VIII.

THIRD MODE

GENERAL CHARACTERISTICS

The range and the Dominant (Do) of this Mode practically favors the Do as tonality group in all melodies. The Third Mode is an authentic Mode, therefore it frequently borrows a note below its final Mi for cadential effect. However if a semi-cadence should fall on the Re below the final it would reflect the influence of Fa tonality as explained in Chapter I. Consequently harmonies containing Ti as essential notes should be barred. This Re of the half-cadence could then be harmonized with the first inversion of the Chord on Re. The Third Mode presents a great similarity to the Eighth Mode, with its proximity of range and same Dominant. Many of the familiar secondary cadences on Sol, La, Ti, are used in both Modes. However, the final of the Third Mode and the frequent use of typical melodic formulas and melodic types of this Mode are easily recognized by the student of Gregorian melodies. The best-known of these melodic types of the Third Mode is the opening theme of the "Pange Lingua".

Throughout the Gregorian repertoire we still find a few melodies of the Third Mode which have retained the ancient Dominant (Ti), a typical example of which is the Kyrie of the sixteenth Mass. In harmonizing these melodies, the student should be aware of the importance given to the melodic note Ti, and the strained relationship which all harmonies on Fa would create. Refer to diagrams given in Chapter I (Gregorian Tonalities). A rare example of a Third Mode on La is found in the *Liber Usualis* on page 1031. Note that the melody is identical to Modes on Mi wherever the B flat is introduced. The B flat in this melody represents Fa when transposed one fourth lower. The distinctive tone is the B natural which, if brought down a fourth would produce the F sharp.

The Third Mode, due to its practical range is generally sung untransposed, except in Vespers, where the Antiphons should be transposed lower for the sake of a more convenient recitation note in the psalms.

FAMILIAR CADENCES OF MODE III

The final cadences of Modes III and IV differ completely from the final cadences of the other modes. Falling a diatonic half step below the Fa, a fundamental chord on Mi, with a B natural in its structure would be intolerable. For this reason, the final Mi has been linked through a more natural relation to one of the strong related basic harmonies of Do or La. Wherever the melodic context of the last few groups show a possibility of taking either Do or La as final, it is advisable to favor the latter. If in these last groups preceding the final, the melody should come from high Do and drop to Sol and final Mi, without touching the Fa, the Do as final chord may very well be chosen as shown in examples below.



It will be noticed in the examples given above that the plagal cadence is generally favored. This holds true also for Modes I and II wherever the plagal cadence can be applied.

The cadences given above are mostly types of cadences for both Third and Fourth Modes although the fourth and fifth examples are more typical of the Third Mode. These two examples also illustrate how the chord of Do can be used for final as explained above.

In the last example we notice how the note B has been used as a passing note outside of the *ictus*. This passing note leading to the final chord, produces a very smooth cadence, but it must be used with discretion and only where the melody comes from the Do group, or where a B natural has been heard in the last incise or phrase. At the organ, this passing note should be played with the proper *rallentando* affecting all final cadences.

The student should memorize the cadences given above and play them in other practical keys.

COMMUNION OF THE SECOND SUNDAY OF ADVENT

Dé - us* tu con - vër - tens vi - vi-ti - cá -

bis nos et plebs

The phrase above illustrates a characteristic melody of the Third Mode. In the chapter on Gregorian tonalities mention is made of the character of the repercussion *neums*, *bi-strophas* and *tri-strophas* falling on the three strong notes of the Gregorian tonal centers: Do — Fa — Teu. These *neums* are frequently strong indications of their respective tonalities. Attention is called to the frequent recurring repercussions on the melodic Do, in the illustration above. Aside from the prominence given to this note as Dominant of the Third Mode, it asserts very firmly the tonality of Do. We find the B natural frequently occurring because of the fact that most of the melodic activity evolves in and around the tetrachord of Do.

In the harmonization above, note the treatment given to the *bi-strophas* and *tri-strophas* occurring in rapid succession. These *neums* having ■ strong arsic nature, invariably call for a harmonic movement on the *ictus* note of the group. It may be seen how in the first incise complete harmonic changes have been used, while in the second incise we find passing notes on pedal points or slight changes occurring in the inner voices.

In the analysis of this, and of other examples given in this book, the student will benefit greatly by carefully analyzing each part of the accompanying voices so as to trace their harmonic and contrapuntal value.

For other complete melodies see Appendix.

THIRD MODE PSALM TONE

35. *Donec*
 Di - xit Dóminus Dómino me - o: * Sede a d'ex - tris me - is. *a)*

a2) *b)* Flexa

The Magnificat for simple and principal feasts retains the same melody as above with *a* or *b* ending. The transposition used above will generally be adaptable to all choirs. For a choir of men, a transposition of a minor third lower, with *A* as Dominant may be preferable.

CHAPTER IX.

FOURTH MODE

GENERAL CHARACTERISTICS

In the study of the eight Gregorian Modes, we discover a strong relation or kinship existing between the authentic and their derived Plagal Modes. This relationship consists of the common final of the two modes, the frequent use of formulas or cadences common to the two modes, and generally favoring the use of the same tonality groups.

The Fourth Mode, however, contrary to the prevailing relationship, shares very little in common with its Authentic Mode, the Third, with the exception of their common final cadence. Theoretically, the Fourth Mode extends from B below middle C to its octave. The analysis of the greater number of Fourth Mode melodies, however, show that these notes seldom enter their melodic context. The melody rarely descends below low Do, or ascends above La, except for the B flat which occurs frequently in this mode. Notice Credo I; also the Communion of the tenth Sunday after Pentecost (Liber, page 857) and many others. In extensive melodies of the Fourth Mode, the melody often leads to high Do, through B natural thus producing a mixture with the Third Mode. (See Introit of nineteenth Sunday after Pentecost, page 889, also Alleluia, page 1050).

Through the ordinary range of the Fourth Mode and the frequent use of the B flat in the melodies, the tonality of Fa becomes the prevailing one.

Therefore, if a Third mode, which involves the Do tonality, should be introduced, proper caution must be taken in the mixing of these two tonalities.

At the beginning of this chapter, attention was called to the lack of common characteristics of the Third and Fourth Modes. Instead we find that the Fourth Mode has much more in common with the First and Sixth Modes. Numerous examples of characteristic formulas and cadences of these modes may be found in Fourth Mode melodies. (See Alleluia, page 1104).

The harmonic material for the Fourth Mode will generally be of the Fa group (F tonality) and will be usually transposed one tone higher.

FOURTH MODE ON TI (B)

Fourth Mode melodies on Ti are comparatively scarce in the Gregorian repertory at the present time. Many original melodies on Ti have been transposed to the ordinary modal tonic Mi, thus producing a permanent B flat in the latter. This note corresponds to the original F as shown in the following diagram:



We thus deduce that the B flat in the transposition is not to be treated as an accidental but rather as an essential note of this tonality corresponding to F of the original which is an essential note of the Do group. The fourth mode on Ti will thus favor the tonality of Do. (See Communion: Tollite, page 888, also Sanctus and Agnus Dei of the first Mass (Paschal Time)).

FAMILIAR CADENCES OF THE FOURTH MODE

In addition to having the same Final as the Third Mode, the Fourth has many cadences in common with it. The great difference between these two modes lies in the approach to the Final which in the Third Mode is generally accomplished by a movement from the Do group and in the Fourth Mode generally from the Fa group. The cadences given in the preceding chapter will in most cases be adaptable to both modes, except the typical Third Mode cadences, and those containing B natural as essential note of the harmonies preceding the final chord. This note could not be used in Fourth Mode cadences in Fa tonality.

If a B flat has appeared constantly in the melody, the following cadences may be used: (See Offertory, page 796).



ILLUSTRATION: HYMN "SALUTIS HUMANAÆ"



The analysis of this typical melody in the Fourth Mode brings out some of its characteristics mentioned above. Except for the skip to high Do in the second incise, the range of the entire melody extends only from low Do to La. Note that the first phrase ends with a characteristic cadence of the First Mode. Although the melody is definitely in the Fa tonality, the B flat does not appear in its melodic context. It has therefore been purposely avoided in the harmonies in order to preserve the aloofness of the melody rather than to violate its true tonality. This principle justifies the statement made in the first and second chapters, i.e., "the Gregorian melodies are harmonized with the material of their own context."

Students are advised to practice the melody above one tone and two tones higher.

FOURTH MODE PSALM TONE



FOURTH MODE WITH DOMINANT RE (Do clef third line)
transposed a fourth lower.



The ordinary Magnificat of the Fourth Mode has the same melody as the preceding, the intonation is repeated for each verse. The melody for the important feasts (first and second class) differs slightly in the Mediant as shown below. The second part remains the same with the two cadences given above.

SOLEMN TONE FOR THE MAGNIFICAT

Et ex - sultávit Spí - ri - tus me - us, ★
Ma - gni - ficat ★

41.

The melody for the version with the Do clef third line, could be harmonized as follows:

42.

The second part with cadences remains the same as for the corresponding ordinary psalm tone.

CHAPTER X.

FIFTH MODE

GENERAL CHARACTERISTICS

The Gregorian melodies in this mode may be divided into two groups: (1) The melodies of distinct *ancient tonality*, with B natural more or less constantly appearing in their context. (2) The melodies in *modern tonality* having B flat constantly as the essential note of the group. The modern tonality generally prevails in Fifth Mode melodies, although isolated numbers in the ancient tonality may still be found. Among the latter is the fifth psalm tone.

In extensive melodies of the Fifth Mode we frequently discover the mixing of the two tonalities. Therefore the accompanist should take care to avoid as much as possible all tonal friction. Where the B natural and B flat occur in close proximity it will be best to treat these notes as unessentials, or as passing notes of the harmony used, until one or the other tonality becomes more established. The Fifth Mode is generally transposed one or one and a half tones lower.

In elaborate melodies of the Graduals and Tracts, we frequently find the mixing of the Fifth Mode with its plagal mode (the Sixth). (See Gradual "Specie tua" page 1054; Gradual: Confiteantur page 1123). In these melodies, a careful study of the range is necessary before deciding on the transposition.

FIFTH MODE ON DO

In keeping with the dual possibilities of range and final in the modes already studied, we find that in the Fifth Mode *also*, there exist melodies with Do as final, although it is true that these are few in number in the Gregorian repertory. (See Alleluia page 1080 (Liber) also page 1127). The harmonic treatment for the Fifth Mode on Do presents no difficulty, having the same harmonic material as the Do tonality.

FAMILIAR CADENCES OF THE FIFTH MODE

In the Fifth Mode, two distinct cadences may be found: (1) The perfect cadence giving as a bass progression Do - Fa; (2) The plagal cadence having as final bass progression B flat - Fa.

In the plagal cadence the B flat has two possible usages, (a) as bass for the fundamental harmony of B flat, (b) as a first inversion of the G minor chord. Both forms above could also be used on Fa pedal as will be illustrated below.

The perfect cadence is permissible where the Mi preceeds the final Fa. This is especially appropriate if the B natural has been used in the last incise. The perfect cadence should be avoided in all melodies which have a constant B flat, and also in places where the melody does not end with the Mi preceding the final. In this last form the Mi of the harmony would take on a decided character of leading tone, thereby imparting a strong feeling of modern tonality. The plagal cadence should take precedence wherever it can be used.



It is suggested that these cadences be analyzed and played in other suitable keys.

In the following illustration we have selected the first phrase of the Hymn "O Sacrum Convivium" as it represents a typical melody of the Fifth Mode. It extends the full range of the Mode. The first incise ends with the Dominant as melodic note, the next completes the phrase and ends with a characteristic Fifth Mode cadence (plagal).

O Sa - - - crum con - vi - vi - um *

44.

in quo Chri - stus su - mi - tur

This musical score is for a two-part setting of a Gregorian Antiphon. The top system, labeled '44.', shows the vocal melody in a treble clef and a piano accompaniment in a bass clef. The melody is written in a key with one flat (B-flat) and features a series of eighth and sixteenth notes. The bottom system continues the melody and accompaniment. The lyrics are 'O Sa - - - crum con - vi - vi - um *' and 'in quo Chri - stus su - mi - tur'.

The Antiphon above, taken from the Varii Cantus, contains a permanent B flat as an essential note of the tonality—hence the signature for the tonality of Fa (F true pitch).

As a subject for study and clearer analysis, the melody has been harmonized in the original key. For practical purposes, a tone lower will be found more suited to ordinary choirs.

In transcribing Fifth Mode melodies into modern notation, it is best to use the signature of the prevailing tonality. In the Missa de Angelis, as an example, the B flat is used permanently in the melody and never gives the impression of a passing accidental, but rather as an essential note of the melody and tonality. It will thus be found more logical to write this note in the signature rather than to insert this flat every time it occurs in the melody or harmony.

Most melodies of the fifth and sixth modes having a permanent B flat were originally built on Do, but transposed to the more adaptable and uniform range and final of Fa.

Original

45.

Transposed

This block contains a musical example labeled '45.' showing two staves. The top staff, labeled 'Original', shows a melody in a treble clef with a key signature of one flat (B-flat). The bottom staff, labeled 'Transposed', shows the same melody transposed down a whole tone, with a key signature of two flats (B-flat and E-flat). The notes in the original are D, E, F, G, A, B, C, D, and in the transposed version they are C, D, E-flat, F, G, A-flat, B-flat, C.

As illustrated above, the Fa of the original becomes B flat in the transposed, therefore the Fa of the original, essential note of that tonality, becomes B flat, essential note of the mode on Fa.

To strengthen the theory above we find melodies, in which the flat has been actually placed at the beginning of each line. (See the Liturgical books for the melody used above "O Sacrum Convivium", also "Alma Redemptoris" Liber page 278—"Ave Regina" Liber page 279—"Jerusalem et Sion"—In Dedicatione Ecclesiae (Varii Cantus) page 103).

FIFTH MODE PSALM TONE

The Fifth Psalm tone is in the Do tonality, with B natural expressed in the cadence. There is only one version for the Fifth Psalm tone, and only one ending of two accents.

In the greater number of melodies with Antiphons and Psalms (Introits and Vespers) we find a dual tonality. The Antiphon is generally in the Fa tonality; the Psalm is always the same—in the Do tonality. Here, as in similar cases mentioned heretofore, the organist should aim at a smooth transition between the two tonalities—separating the two characteristic notes (B natural – B flat) as much as possible, through well selected neutral chords.

The untransposed recitation note of the Fifth Mode is too high for most choirs. We have therefore transposed the following Psalm to a more convenient pitch.

46. 

The Magnificat for simple and principal feasts, has the same melody as above, except that the intonation is repeated for each verse. This psalm tone has only one ending.

CHAPTER XI.

SIXTH MODE

GENERAL CHARACTERISTICS

This Plagal Mode presents many points in common with its authentic mode—the Fifth. While there still exists a certain number of melodies of the Fifth Mode of the ancient tonality (with B natural), it may safely be stated that the Sixth Mode is exclusively in the Fa tonality with the B flat constantly expressed in the melody. This is perhaps due to the central position of the keynote itself—Fa. If a modulation into the Do group occurs, it generally results from a mixture of modes.

In its most general aspects, the Sixth Mode resembles the Fifth, except for the range, which is one fourth lower.

The harmonic material for the Sixth Mode will thus be of the Fa group. Where the melodic Fa is used in secondary cadence, it is best to avoid the fundamental chord of this note, for, being a major chord, it would impart a strong feeling of finality—undesirable in all secondary cadences. This note Fa might instead be treated with the Re chord, or with the first inversion of the Fa chord.

Frequently we also find the melody resolving to a temporary cadence on low Do. For the same reason as mentioned above, the fundamental chord on Do should be avoided, the first inversion of this chord being in most instances very suitable. Although we are cognizant of the fact that the Fifth and Sixth Mode melodies, having a constant B flat, present a great similarity to our modern major key, we must not emphasize this characteristic through the harmonies we use. We should on the contrary strive to preserve the character of the modes as much as possible.

The plagal cadence should be used wherever the melody permits. However, if a melodic Mi should precede the final Fa great care must be taken to prevent the bringing out of the strong attractive relation between B flat and Mi, and to avoid giving to the latter the character of our modern leading tone. If a B flat has been constant in the melody,

or has been introduced in close proximity to the final cadence Mi – Fa, it will be advisable to treat this preceding B flat as an unessential note of the harmony. This treatment could also be applied to the Mi—preferably on the bass pedal Fa.

SIXTH MODE ON DO

Melodies of the Sixth Mode built on Do, correspond to melodies of the usual writing on Fa having a permanent B flat. The Fa of the first corresponds to the B flat of the latter. (See Communion: "Surrexit", Liber page 699, also Antiphon "Benedicta sit" Liber page 777).

If however in the Sixth Mode on Do, a B flat should occur, this note would be the equivalent of E flat in the writing on Fa. This note of course never occurs in the modes on Fa. The B flat in the modes on Do is thus the distinctive note, characterizing this mode. (See: Communion "Circuibo" Liber page 843—Antiphon "Ave Regina" page 279. In this latter melody, the B flat and B natural occur).

FAMILIAR CADENCES OF THE SIXTH MODE

The cadences given in the preceding chapter are the most familiar cadences for the Fifth and Sixth modes. The *distinctive* cadences of the Sixth Mode are those in which the final is preceded by groups of the lower tetrachord of the Sixth Mode. The others may be found in both Fifth and Sixth Modes.



In the last two examples, note how in example (4) the B flat and the Mi of the two groups preceding the final Fa, have been treated as appoggiaturas thereby lessening greatly the effect of a modern cadence. In the last example, the Mi of the pre-ultimate group, has been harmonized with a passing chord over a Fa as pedal-point. In all similar groups, we must aim to keep to modal harmonies in order to preserve the integrity of these modes.

The harmonization of a typical Sixth Mode melody is illustrated below with the first complete phrase of the Antiphon "Homo Quidam".



A brief analysis of the harmonization given above brings out the simple harmonies, linked through the alternation of movement and pedal notes in the three accompanying voices. The tonality of the Sixth Mode is generally well determined, therefore offers no particular difficulty, except for the caution given above, of avoiding all tendencies to modernize this mode.

The melody above, and practically all other melodies in the Sixth Mode are usually transposed one tone higher.

SIXTH MODE PSALM TONE

Be-a - tus vir qui ti-met Dóminum: in... vo-let ni - mis. Flexa

49.

2. Potens.....

The Magnificat has the same melody as above, the intonation is used for each verse.

The Solemn Magnificat of the Sixth Mode is the same as for the First Mode.

CHAPTER XII.

SEVENTH MODE

GENERAL CHARACTERISTICS

Highest in pitch of all the modes, the Seventh Mode presents some interesting features. The prevailing tonality is *Do*. Through the frequent occurrences of the B natural and Re as Dominant of this mode, we find that most of the melodic context is woven around these three important notes. As in all other authentic modes, we find that the melody occasionally borrows a note below its regular range. This note (Fa) is frequently used in the cadences, and gives us a whole tone cadence, very modal in character, as opposed to our modern leading tone.

The Dominant Re is generally treated with the chord of *Sol*, although the Re chord is also possible in the group of *Do*. However, in a number of melodies of the seventh mode, the Fa in the upper tetrachord has received such strong melodic and rhythmic importance, that the tonality of Fa is definitely established. (See: Alleluia. V. Exivi page 728). Notice the prominence of the note Re in the secondary cadences which, coming from the Fa, creates the impression of a second mode an octave higher. The same characteristic intervals of the second mode may also be found in the Alleluia "Magnus Dominus" page 848.

The Dominant Re, thus placed in close proximity to the Fa above, will be best treated with the chord of Re itself. The tonality of Fa in the upper tetrachord is not usually very extensive in the seventh mode, generally not lasting for more than an incise. It is best therefore to avoid the B flat in the harmonies.

As stated above, the tonality of *Do* prevails as a rule in Seventh Mode melodies. If the melodic context clearly defines the tonality of Fa or even B flat, which is extremely rare, the choice of harmonies should reflect these new tonality groups as independent ones with no intermingling. Otherwise it would result in the outline of the strong melodic supports Sol – Ti – Re – Fa bringing out the Dominant seventh, which is contrary to all Gregorian tonality and modality. In order to become familiar with the usual structure of Seventh Mode melodies, the reader will do well to analyze several of these melodies before attempting the harmonization.

(Also see some of the unusual melodies, Introit page 861, Antiphon Urbs page 309).

FAMILIAR CADENCES OF THE SEVENTH MODE

The final "Sol" is usually preceded by a long note (dotted punctum) on La, or Fa. These two notes are generally harmonized with the chord of Fa, or its inversion. These chords, followed by the major chord of the final, produce a strong modal cadence. The melodic note La however may also be harmonized with the first inversion of this note, thus producing the plagal cadence which is somewhat softer in character.



The third example corresponds to the first with the Mi of the alto used as a passing note outside the *ictus*. While harmonic movements outside of the *ictus* should be used with great discretion, the effect in this particular cadence is rather good. Without this passing note as in the first example, we have the note Fa doubled in bass and alto. The progression to the following chord, with B as an essential note is somewhat harsh. The passing Mi helps much to soften the progression between these two strong major chords.

Wherever the seventh chord on Fa can be introduced as pre-ultimate chord, the effect will be found excellent in its smoothness. The cadences illustrated above are often the basis for the more ornate formulas as shown below.



In the last two examples, we have a typical redundant cadence of two long notes of the final. In these examples and in all similar cadences for the various modes, it must be remembered that a final harmonic movement should characterize the last *ictus* note. If the bass of the final chord has been placed on the pre-ultimate *ictus* note, the final and complete chord of repose must not be attained until the entrance of the final note. The delay of the completion of the final chord can be produced through appoggiaturas or suspensions in the inner voices.

In the redundant cadences mentioned above two distinct chords are also very effective—the chord of Do on the first Sol, the chord of Sol on the final Sol—thus producing the familiar plagal cadence.



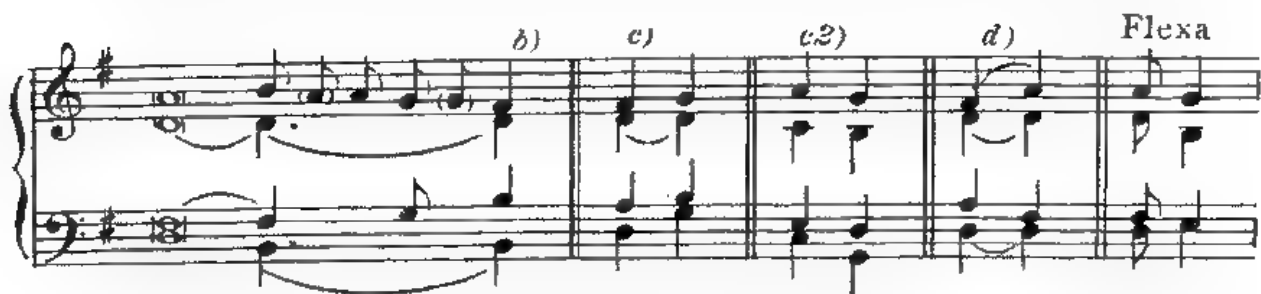
The illustration above is the last verse of the Transitorium—"Te Laudamus Domine Omnipotens". The melody does not extend beyond the Mi, consequently the tonality of Do remains throughout, composed of two phrases of quasi-identical melodic texture. Attention is called to various possible treatments.

The greater number of Seventh Mode melodies extend to the full range of this mode, and cannot therefore be sung in the original key by the average choir. The student will benefit greatly in transposing the melody and the cadences given above, to a lower range, of one whole tone, or even an interval of a third or fourth.

SEVENTH MODE PSALM TONE

The Dominant or reciting note for this mode, Re, (D true pitch) is again too high for the average choir. We have therefore transposed the following formulas one fourth lower, placing the Dominant on A.

Di - xit Dóminus Dómino me - o: * Sede a dèx-tris me - is.



The first part of the *Solemn Magnificat* is as follows, the endings remain the same as above.



CHAPTER XIII.

EIGHTH MODE

GENERAL CHARACTERISTICS

Although the range of this mode corresponds to the range of the First Mode, it differs completely from it as to general characteristics. The First Mode, as an Authentic mode, has for final the lowest note of its range. It strongly favors the tonality of Fa. The Eighth Mode, Plagal of the seventh, has its final at the top of the lower tetrachord. Closely linked to the seventh, it favors the tonality of Do, which is still further strengthened through the Dominant placed on Do. As for the relationship to other modes, the reader is referred to Chapter VIII in which the kinship of the Third, with the Eighth Mode is briefly described.

Through the analysis of the most characteristic melodies of Authentic and Plagal modes, we discover certain distinguishing attributes common to all.

In the Authentic modes we frequently find that the melody in the first few groups leads to the Dominant, either by stepwise progression, through the chord line of the modal tonic, or through the direct interval of Tonic to Dominant (see examples below). In the Plagal modes, on the contrary, the modal tonic frequently leaps down to the lowest note of its tetrachord, as shown below.

AUTHENTIC MODES



PLAGAL MODES



In the fourth example of the Authentic mode, we have a typical intonation of the Third Mode. The first group although placed within the tetrachord

of Fa, is linked melodically to the Sol, typical note of the Do group. This first group would thus permit a B natural in the harmonies.

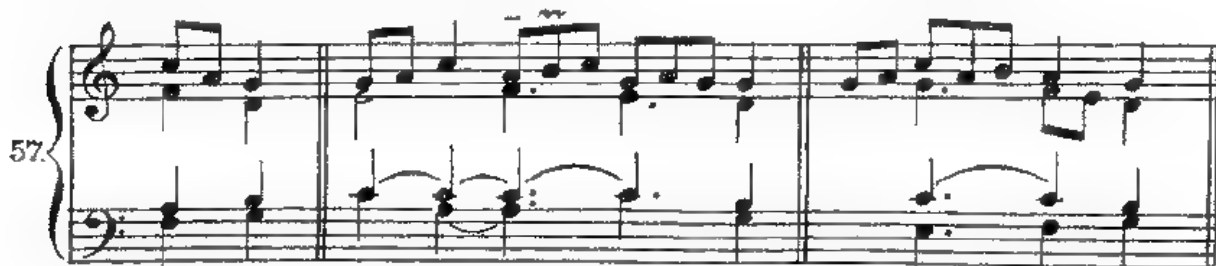
In the two first examples of the Plagal modes we notice the La, within the tetrachord of Do, but this note is so closely linked to the Re that it could not possibly affect the prevailing tonality for the second mode.

In the last example of the Plagal modes, we find a group which presents some difficulty. The interval Sol – Re would permit a major chord of Sol, but this chord could not be used over the Fa, third note of the group, without producing the strained relationship of B natural of the chord, and the melodic Fa. In this particular instance a change of harmony is permitted to occur on the Fa so as to avoid the formation of the modern Dominant seventh chord, impossible in Gregorian harmonizations. Another possible harmonization for this group would be to treat the Sol (first note) as an appoggiatura to Fa. The Re in the chord line with Fa, would not interfere with the resolution.

As stated above, the Eighth Mode favors the tonality of Do almost exclusively. A few rare exceptions may be found, in which the B flat has been introduced; if this note occurs near the final cadence, it will be best to treat it as an unessential, so as to minimize the friction with the B natural of the final chord.

FAMILIAR CADENCES OF THE EIGHTH MODE

The cadences given in the preceding chapter are the most familiar for either the Seventh or Eighth modes. Only those cadences in which the final Sol has been approached by the Dominant Do, or has been put into close melodic relation with this note, may be considered as more distinctive of the eighth mode.



For the modal tonic of the Seventh and Eighth modes as well as the Fifth and Sixth modes, the fundamental chord may only be used in well-marked cadences where a strong feeling of repose is desired.



The Hymn "Lucis Creator" above presents a typical melody in the Eighth Mode. Note that most of the melodic context centers around the tetrachord of Do, which is characteristic of this mode. As in other Plagal modes it often borrows a note above its ordinary range. The melody above is composed of two divisions which are almost identical in structure. Although the first member ends with a fundamental chord of Sol, approached from the position of the third, it may be considered less conclusive than the final cadence obtained through a complete change of harmony.

EIGHTH MODE PSALM TONE

The Eighth Mode, due to its convenient range, is seldom transposed. In Vespers however, a transposition of one tone lower or one and a half tones lower becomes necessary on account of the high Dominant. We have therefore placed the following formulas in a more convenient key.

Di-xit Dóminus..... me - o:* sede a dex-tris me - is.



MAGNIFICAT

Ma-gní - fi - cat* other verses:



Endings as above

SOLENN MAGNIFICAT FOR THE EIGHTH MODE

Ma-gní - fi - cat*



Final Cadences
as above

PART THREE

CHAPTER XIV.

REVIEW AND PRACTICAL SUGGESTIONS

The compilation of the following general rules and suggestions given in a brief form may be of help to the reader for the purpose of comparing and guiding his original work in the style advocated in this short treatise. It will also help him to make a more interesting analysis of the harmonized melodies found in the preceding chapters and in the appendix.

(1) Avoid as much as possible all harmonic changes outside of the *ictus*—except where this harmonic movement is found especially useful to produce a smooth counterpoint.

(2) Always reserve a harmonic movement for the last *ictus* of a cadence.

(3) A note avoided in the melody should be generally avoided in the harmony, at least as an essential or important note of the harmony.

(4) Wherever possible, especially in playing, do not lift the chord at the end of the divisions of the phrases, but connect the last chord with the first chord of the following members. Ordinarily it is best to lift the note of the melody only.

(5) The fundamental position of the major chords should be avoided as much as possible, in accompanying the note which gives its name to the modal group being used, that is, *Do* in the group of *Do*, *Fa* in the group of *Fa* and also *B flat*. The first inversions, or the relative minor should be taken in preference. This rule should also be observed in the half-cadences.

(6) Try not to return twice to the same harmony if something else can be found.

(7) For the cadences ending with a dotted *clivis* or dotted *podatus*, two chords are permissible, one for each note, but generally it will be found much lighter to treat these two notes with one chord the first long note taken as an appoggiatura to the second.

(8) In the Fifth and Sixth modes, when the B flat has been introduced in the melody, it is best to avoid the use of E natural as an essential note of the chord until this note has returned in the melody. Even then it will be better to treat it as a passing note. This rule persuades us therefore to treat the cadences of the Fifth and Sixth modes as plagal cadences, B flat major – Fa; or Sol minor (inverted) – Fa.

(9) In the cadences, it is well to avoid the ascending movement of Dominant to Tonic, especially in the use of major chords. Descending movement is not so objectionable. As a matter of fact, in the minor tonality it is very often excellent.

(10) Avoid the diminished fifth, if it resolves to its two notes of resolution.

(11) On the second or third pulsation of a group, do not use counterpoints of the middle voices moving in parallel motion with the melody. Contrary motion is less objectionable, but must not be abused.

(12) In half cadences it is advisable not to use an inversion if the fundamental position of the same chord has preceded it. The effect would be too weak after using the strong fundamental chord.

(13) Try as much as possible to obtain a harmonic movement on the note preceding the *quilisma*, second note of the *Salicus* and other strong ictic notes.

(14) In a general way, when towards the end of the composition, the bass has arrived on the fundamental which it will occupy at the closing chord, do not move it any further, but try to keep up the movement through the play of the inner voices.

(15) Ordinarily avoid placing the alto too high, or too near the melody, unless you are seeking an interesting descending counterpoint for this part.

(16) An important and general rule is the well-balanced distribution of chords. Seek to place a chord on the *long* notes, and immediately after a long note with its harmony, let the melody proceed alone on the *preceding harmony* (as much as possible). In this manner, the small binary and ternary groups are placed into larger measures of which the long notes mark the strong beats.

(17) Avoid any impression of consecutive fifths and octaves. They mark very strongly the effect of changing tonality. This rule does not affect the freedom of using consecutive fifths, where one, or both these fifths contain a note foreign to the harmony being used. Many examples of this type may be found in the harmonized melodies contained in this book.

(18) In close union with the general context and archaic flavor of the Gregorian modes we recommend the minor chords in preference to the major. On Do melody take La minor rather than Do major. On Fa melody take Re minor in preference to Fa major. On B flat take Sol minor instead of B flat major. If major chords are used, take the first inversion rather than the fundamental positions (except in final cadences).

(19) Avoid changing harmonies on the weak syllables of the dactyls, although the rhythmic division might give them an *ictus*. This rule is to be followed as much as possible.

(20) On the melodic Do, in the group of Do, it is well to avoid the fundamental chord of Fa, except as a passing chord. If sustained for any length, the impression of the B natural as an essential note of the group would become vague or lost.

(21) In the greater number of the fifth and sixth modes it is well to place B flat in the signature (signature of the final cadence) in order to remind us that B natural is an accidental in relation to the cadence and prevailing tonality.

ORGAN REGISTRATION AND STYLE FOR ACCOMPANYING

Gregorian melodies properly rendered should proceed with a good flowing tempo. The style of accompanying should be very legato, otherwise the dissonances introduced in various places in order to obtain a greater uniting rhythm, would be found harsh to the ear.

The organ registration for Gregorian Accompaniment should consist of Flue stops—preferably the stopped Diapason 8'—Flute 8'—Dulciana 8'. For the pedal a Bourdon 16' or soft Diapason 16'. In accompanying a choir of children, a stop of the Flute 4' variety may be added in order to give it more brilliancy and support.

The selection of stops given above will depend on the size of the choir, the acoustics of the Church, the tonal quality and quantity of the organ itself. For congregational singing, or for large choirs, the organist may select additional stops of a character similar to those named above. But all reed stops, or stops of strong stringy quality should be avoided, as they do not blend well with the human voice.

The use of the pedal is optional for all ordinary accompaniment. However, the pedal when properly used adds greatly to its basic harmonies and lends general dignity to the accompaniment. In fast flowing melodies of the melismatic chants it is advisable to omit the pedal in order to allow perfect freedom to the flowing progress of the melodies, and to avoid all sense of heaviness.

The accompaniment should, according to Dom A. Mocquereau, be "discreet and unobtrusive", reduced to the softest minimum, consistent with the size of the choir, and the ability of the singers.

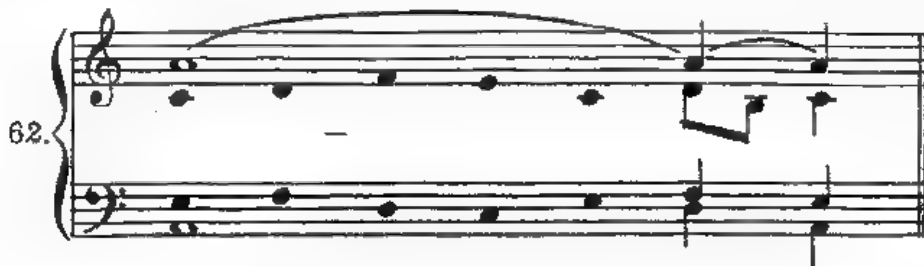
ACCOMPANIMENT TO THE RECITATION

Although it is highly recommendable to sing both the Ordinary and the Proper of the Masses with their own melodies as found in the Liturgical books, some difficulties will possibly arise which may prevent the singing of the Proper in its entirety. These difficulties may be brought about by various causes—a lack of time for sufficient preparation; difficulty encountered by a newly formed choir in learning the full mass; and sometimes, in our crowded city churches, the rapidity in the succession of masses which of necessity curtails the length of the individual mass. The above are some of the reasons why part of the Proper of the mass could be sung *recto-tono* (on one tone).

This note, placed at a pitch convenient for the singers, might be harmonized as any modern tonic with passing dissonant and consonant chords as suggested below.



The tone on A has no relation to any particular mode when used as a pure recitation and can thus be harmonized with the diatonic chords of this key. However, under certain circumstances a modal atmosphere may be preserved by taking it in a minor modality as shown below.



If, as shown in the two illustrations above, a few harmonic movements are made during the recitation, it will be best to make these on the finals of the words or rather on the finals of the incises, thereby marking the grouping of the text.

PRACTICAL TRANSPOSITION OF THE MODES

In the following compilation, a synopsis of all the Gregorian Modes is shown, with suggestions for the most useful and practical transpositions convenient for the average choirs.

For an ordinary Mixed Choir, or for a Male Choir, it is advisable to keep to a D – D range for all the modes. The following plan is based on keeping this range in all the modes through the proper transposition giving the signature for the prevailing tonality of each mode. Please notice the remarks given at the bottom of this list.

- MODE I. Having a D – D range, is usually left in original key for Men's voices or ordinary choirs. For children it is frequently transposed one tone higher, with one or two sharps according to the use of B or Bb in the original.
- MODE II. Transposed to a D – D range through the transposition of a perfect fourth higher, having B flat permanently, with the frequent use of E flat. (B flat in the original).
- MODE III. Transposed to a D – D range through the transposition of one tone lower, with two flats for signature.
- MODE IV. Transposed to a D – D range through the transposition of one and one half tone higher with four flats generally resulting from the prevailing Fa tonality.
- MODE V. Transposed to a D – D range through transposition of one and one half tone lower with two sharps (Fa tonality). With three sharps for the psalm-tone (Do group).
- MODE VI. Transposed to a D – D range through transposition of one tone higher, with one sharp (Fa tonality).
- MODE VII. Transposed to a D – D range through the transposition of a perfect fourth lower with one sharp for signature.
- MODE VIII. Having a D – D range remains untransposed ordinarily.

IMPORTANT NOTICE

There may be several reasons for changing the plan given above, the following points may be of use in the selection of proper keys:

- (1) For well trained Children's Choirs, an E – E range may be preferable.

(2) In selecting a key for ordinary pieces, it is advisable to make a thorough analysis of the range, as sometimes only a small portion of the mode is used in the melodies—this will affect the transposition.

(3) In Vespers, where the reciting note is always on the Dominant, it is advisable to transpose so that the Dominant will be placed on A or B flat.

Although the Antiphon may in this case be low, it is best to sacrifice the Antiphon (which is usually short) for a more convenient reciting tone.

(4) In melodies where the Authentic Mode mixes with its plagal or vice-versa, the range is thereby greatly increased and a good medium key should be selected:

First and Second Modes usually one tone higher

Third and Fourth Modes without transposition

Fifth and Sixth Modes one tone lower

Seventh and Eighth Modes one and one half tones lower.

(5) In transposing Gregorian pieces which succeed each other immediately, such as the Introit, Kyrie, and Gloria—it is advisable whenever possible to keep these in the same key or near related keys.

(6) If any deviation from a common Dominant should occur in the Vespers, it is advisable to raise the Dominant of the Magnificat (with its Antiphon). This gives the impression of joy and exaltation as a befitting climax to the ceremony. The raising of pitch for the Magnificat is easily accomplished since it stands alone without direct link to the preceding Antiphon and Psalm, therefore requiring no modulation.

CHAPTER XV.

PRELUDES — INTERLUDES — MODULATIONS

We feel that it is not deviating entirely* from our plan in adding to this short treatise on Gregorian Accompaniment, a few suggestions on the preludes, interludes and modulations, which are in direct contact with the Gregorian melodies to be sung during the Liturgical services.

Modal preludes and interludes will help greatly to create the Gregorian atmosphere and to enhance, beautify and unify the Liturgical service as a whole.

Anyone imbued with the beauties of Gregorian Chant, with its true expressiveness, and simplicity must be shocked in listening to the debasing, sentimental, preludes and interludes so often heard in some of our Churches. The pure traditional Gregorian melodies placed in such an environment could be compared to an artistic old painting placed within a modernistic or common ordinary frame.

The style and form of the "Choral" type of composition, are ideal as the basis for preludes and interludes. This style of composition, of which the Chorals by Bach are outstanding examples, is truly Church-like, noble and dignified in character.

PRELUDES AND INTERLUDES

In preludes, the organist should bring out the range and general characteristics of the mode to follow, thereby preparing the listeners and the singers for the mood of the melody. Moreover, it is greatly advisable to select some of the characteristic fragments of the first incise of the melody to be sung, in this manner imparting a greater assurance to the singers for their attack in the opening phrase. The following examples of preludes are based on the style described above. Played in the moderato movement of the chorals, they will be found (generally) sufficiently long for their purpose, but can serve as a nucleus for more extensive preludes when required. The selection of the opening phrase is based on well known melodic types.



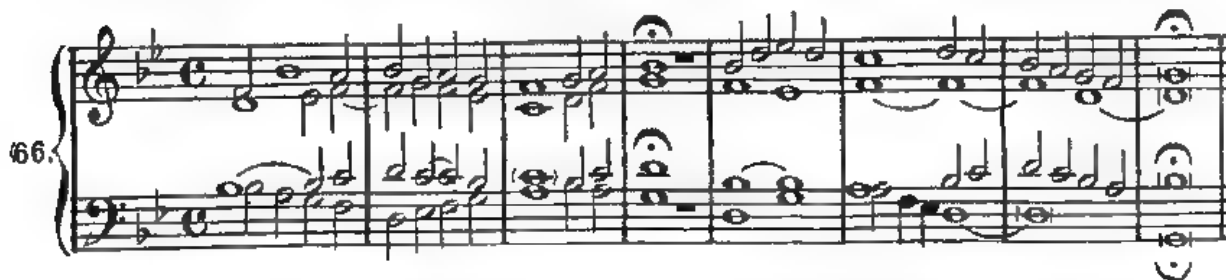
The prelude above is based on the familiar melody type "Gaudeamus". The tonality of F prevails throughout the melody, hence the signature above, for its untransposed writing.



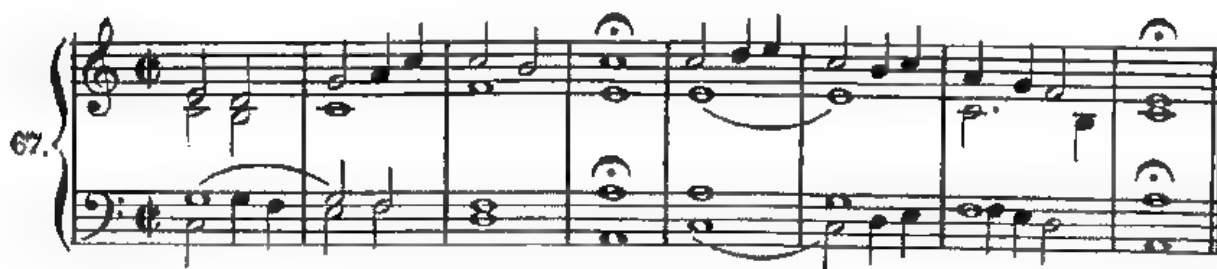
Based on the familiar Kyrie of the "Orbis Factor" (Mass XI), the preceding melody is also in the Fa tonality.



The Kyrie "Cunctipotens Genitor Deus" (Mass IV) on which the preceding prelude is built offers an example of a first mode of dual tonality, the first incise, developed above into four measures, is in the Do group, followed by the Fa group in the remainder of the phrase.



This familiar melodic type of the second mode found with various adapted texts on pages 317, 318, 319 of the *Liber Usualis*, also in the *Commune Doctorum*, page 1016, is in the usual Fa tonality. Transposition for convenience to a D - D range, gives the writing and signature as above.



The Gregorian student will undoubtedly recognize in the prelude above, the familiar theme of the "Pange Lingua"—Introit: "In Nómine Jesu", etc. As a Third Mode melodic type, it favors the tonality of Do.

In analyzing all the preceding preludes, the student will have observed the regularity in the adherence to the rules of good form advocated at the beginning of this chapter, namely: (a) The introduction of the opening theme or first incise; (b) The cadence on the Dominant of the Mode in the fourth measure; (c) The complete range of the mode generally introduced in the second phrase of the prelude; (d) The final cadence proper to the mode.

In concluding these remarks on Gregorian preludes, we recommend the forms given above as the basis for all the Gregorian preludes, unless one should possess great facility in the art of improvisation. Above all, one must avoid the aimless or formless combination of chords, which the musicians refer to as "drifting". Nothing could be less artistic.

MODULATIONS BETWEEN MELODIES

In the performance of his musical duties in the Liturgical services, the organist will find himself constantly compelled to modulate from one key to another, as he proceeds, to link, with the greatest possible smoothness, the various melodies, favoring always the keys most convenient for the choir, as suggested in the compilation ending the preceding chapter.

The art of modulation involves a thorough understanding of key relationship and easy manipulation of the principal chords with their derivations. It is a modern art generally included in the study of Harmony and therefore outside the scope of this short treatise. However, we feel that a few suggestions may be welcome, wherever the modulations bear a direct influence on the Gregorian melodies. In linking Gregorian melodies, placed for convenience in different tonalities, the modulation may serve as a "modulating interlude", as it were, of indefinite length depending upon the circumstances. Where the melodies follow in rapid successions, as in the Vespers, the new tonality must be reached in the quickest possible manner without unnecessary harshness.

Wherever time permits, the modulations may be worked out in the same form as the preludes given on preceding pages.

The procedure would be as follows:

- (1) The four measures of the first section should be kept in the key from which we intend to modulate.
- (2) In the fourth measure, the melody and harmonies should lead to the Dominant, preferably with the fifth of the Dominant chord in the melody.
- (3) The chord of the Dominant in the fourth measure is held on an indefinite pause (⌣). The psychologic effect of sustaining this chord is to obscure its relation to the original key and to make one forget the preceding tonality, thereby affording an easy transition into other keys.
- (4) In the fifth measure the modulation proceeds by means of links between the tonalities avoiding all chromatic intervals or enharmonic progressions.
- (5) The new tonality should be reached as soon as possible and a cadence therein firmly established in the fourth measure, or eighth measure of the whole phrase.
- (6) As soon as the new tonality has been attained, it is advisable to use a typical modal cadence of the melody to follow.

In the following illustration we have planned to modulate from an untransposed First Mode, to a First Mode placed a tone higher.



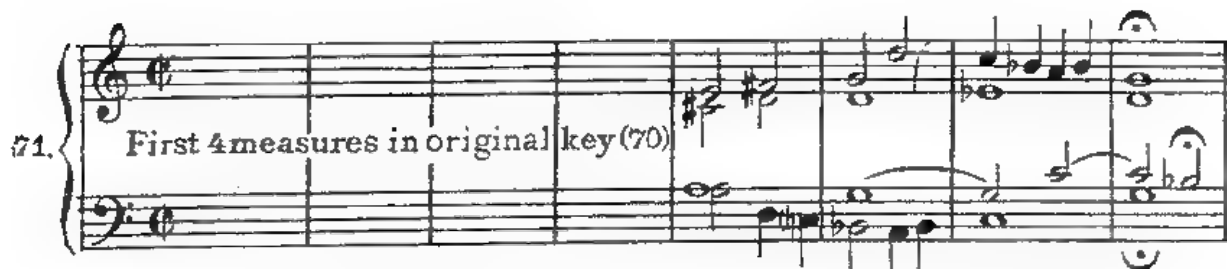
To a tone and a half higher:



Modulation from the First Mode untransposed
to Second Mode two tones higher (Dominant A)



To a perfect fourth higher (Dominant B flat)



SHORT FORMULAS FOR QUICK MODULATIONS



Note that in all these modulations, the modal cadence is used through the absence of the leading tone preceding the final chord.

The scope of practical modulations between Gregorian melodies is so vast that we must of necessity refrain from any extensive elaboration on this matter. The adherence to the form suggested above together with practical experience in the Liturgical services, will soon equip the organist with the facilities required to link smoothly all melodies in their suitable keys.

APPENDIX

APPENDIX

Furthering our aim of helping the Gregorian organist in the style of accompaniment advocated in this treatise, we have included a short selection of complete harmonized Gregorian melodies, chosen for their well defined type of composition and tonalities.

For the first number (Introit of the Fourth Sunday of Advent), in addition to the general analysis of the melody, we have also included a technical analysis, covering a number of musical ornamentations used in the harmonization of melodies, and described in preceding chapters.

We hope that it may serve as reference and guide in the analysis of the following compositions and in the original work of the student.

FOURTH SUNDAY OF ADVENT

INTROIT

Mode I

(Liber. page 920)

Ro-rá-te* cæ - li dé - su - per et nu - bes plu - ant ju - stum

1

a - pe - ri - á - tur ter - ra et gér - mi - net Sal - va - tó - rem.

Ps. Cæ - li e - nár - rant gló - ri - am De - i: * et ó - pe - ra má - nu -

um e - jus an - nún - ti - at fir - ma - mén - tum. Gló - ri - a... etc.

GENERAL ANALYSIS OF THE INTROIT "RORATE"

(1) The melody is based on one of the most familiar melodic types of the first mode (*Gaudeamus*), for which a prelude is found on page 62.

(2) The Antiphon begins in the Fa group and modulates to the Do group in the second incise. In the third incise a return to the Fa group is produced through the use of a fragment of the opening motive. The first phrase ends in the Fa group.

In the first incise of the second phrase, the Do group is barely established. It may be considered a passing modulation as it has no cadence in this group, but returns immediately to the Fa group in which key it remains until the final cadence.

(3) In regard to the psalm tone above, it may be repeated that in ordinary psalmody, two chords will be found sufficient for the first part; one for the tenore (reciting note); one for the mediant. In the second part, one chord for the reciting note and two chords for the cadence.

If however, as shown above, a more substantial support is desired, some harmonic changes may take place in the inner voices on the accented syllables of the most important words of the verse.

TECHNICAL ANALYSIS

- (1) Expressive *appoggiatura* of the third in the Tenor.
- (2) Prepared dissonance in the melody.
- (3) Prepared *appoggiatura* of the first long note of the dotted clivis. One chord for this group.
- (4) Harmonic movement on the third pulsation, justified here through the disconnection of the melody and changing of tonality group.
- (5) Passing note in the Bass.
- (6) Anticipation in the melody and following harmony.
- (7) Pedal point in the Bass, leading to cadence.
- (8) Expressive (unprepared) *appoggiatura*.
- (9) Prepared seventh in the Alto— followed by prepared seventh in the melody over E pedal.
- (10) Prepared seventh resolving upward
- (11) Third note of group used as essential of the harmony with the two *appoggiaturas* preceding it.
- (12) Prolonged redundant cadence in which a suspension of the third has been used in the Tenor.
- (13) Passing note in the Bass.
- (14 & 14b) Prepared dissonant in the Bass.
- (15) Exchange of notes in Alto and Bass, leading from a first inversion to a fundamental in the semi-cadence.
- (16) Passing note in the Tenor— producing strong dissonance against the *tristrophe* over the accented syllable of "firmamentum" followed by full cadence.

COMMUNION: PER SIGNUM CRUCIS

Mode IV on Ti

Per si - gnum Cru-cis de i - ni - mi - cis no - stris

li-be-ra nos, De - us no - - - - - ster.

Harmonic Treatments for the Kyrie of Mass IV

Fig. a

Fig. b

The two harmonic treatments as above shown present the following points. The first incise is plainly in the Do tonality. The second incise begins with La as a link from the preceding cadence and leads to the tetrachord of Fa with the ictus on Fa and Mi of the cadence. The third incise is decidedly in the group of Fa, which the second incise seems to prepare. This second incise thus serves to link the two tonalities.

Figure (a) illustrates the harmonization of the Do group of the first incise, leading to the Fa group, but avoiding the characteristic note of this group (B flat) in its harmonies.

Figure (b) in leaving the Do group, leads definitely to the Fa group, using B flat in its harmonies.

Both forms are correct and either could be used to suit one's taste. However if in this case, and in similar melodies, the following phrase should indicate an immediate return to the Do group, it will be found preferable to avoid B flat and to use the formula as in *Figure (a)*.

RORATE CÆLI

Mode I

(Liber. p. 1569)

Ro-rá - te cœ-li dé - su - per, et nú - bes plú - ant jú - stum.



Vi - de Dó - mi - ne af - fli - cti - ó - nem pó - pu - li tu - i, et



mit - te quem mis - é - rus es: e - mit - te A - gnum do - mi - na - tó - rem ter - ræ,



de pe - tra de - sér - ti ad mon - tem fi - li - æ Si - on:



ut áu - fe - rat i - pse ju - gum cap - ti - ví - tá - tis no - stræ.



The melody above is of a semi-recitative type, slightly ornated in the cadences. Attention is called to the diatonic-progressing chords, supporting the text against the reciting note, thus marking the rhythm gently.

COMMUNION: "PASSER INVENT"

71

Mode I on La
Transposed a minor third lower

Pas-ser* in-vé-nit si-bi do-mum, et tur-tur ni-dum, u-bi re-pó.

5

- nat pul-los su-os: al-tá-ri-a tu-a Dó-mi-ne vir-

tú-tum, Rex me-us, et De-us me-us;

be-á-ti qui há-bi-tant in do-mo tu-a,

in saé-cu-lum saé-cu-li lau-dá-bunt te.

INVOCATION TO THE SACRED HEART OF JESUS

PSALM: LAUDATE DOMINUM

Mode I- *F* ending

Mediant having 2 accents.

Ending having 1 accent with 2 notes of preparation.

Cor Je - su sa - cra - tis - si - mum, mi - se - ré - re no - bis.



Ps. 1. Lan - dá - te Dóminum

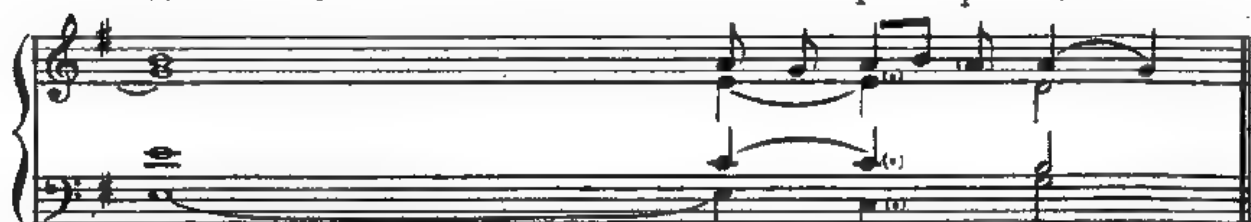
o - mnes gen - tes: *



2. Quóniam confirmáta est super nos misericórdi-a e - jus;
3. Glória Patri, et Fí-li-o,
4. Sicut erat in principio, et nunc et sem - per

laudáte eum

o - mnes pé - pu - li.



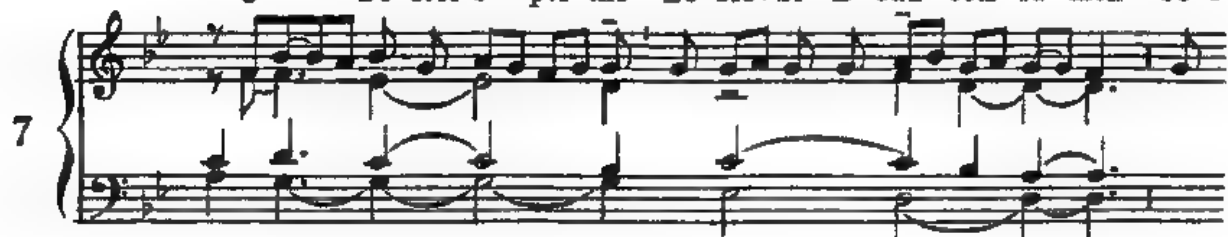
2. et véritas Dómini manet in æ - té - rum.
3. et Spiri - tu - i San - cto.
4. et in sæcula sæcu - lô - rum. A - men.

Repeat: Cor Jesu...

COMMUNE DOCTORUM (Vespers)

Mode II

O Do-ctor ó - pti-me* Ec-clé-si-æ sán-ctæ lu-men be -



á - te N., di - ví - nae lé - gis a - má - tor:

de-pre-ca-re pro no-bis Fi-li-um Dé-i. Al-le-lú-ia. E u o u a e.

T. P.

The melody above is the Antiphon for the Magnificat for 1st and 2nd Vespers of the "Commune Doctorum" Lib. p. 1016. It is based on a familiar melodic type of the 2nd mode for which a prelude may be found on page 62.

The Antiphon is entirely in the group of Fa, therefore the signature of the Fa group transposed one fourth higher (B flat) has been used.

STIRPS JESSE Mode II

Stirps Jes - se *vir - gam

8

pro - dú - xit Vir - ga que flo - ram:

The phrase above illustrates the harmonization of one of the most ancient and purest of Gregorian melodies in the 2nd mode. Note the Do group below entering on the second syllable of the word "produxit"—the F sharp in this transposition corresponds to the B natural of the original.

INTROIT: "IN NOMINE JESU"

Mode III

In nó - mi - ne Je - su* ó - mne gé - nu

fle - ctá - tur, cae - lé - sti - um, ter -

ré - stri - um, et in - fer - nó - rum:

et omnis lin-gua con-fi-te-a - tur, qui - a Dó-mi-nus Jé-sus

Chri - stus in gló - ri - a est De - i Pa - - tris.

HYMN: TE LUCIS ANTE TERMINUM

Mode IV

75

Te lu-cis an - te tér - mi - num, Ré - rum Cre - á -

10

tor, pó - sci - mus, Ut pro tú - a cle-mén - ti - a, Sis

praé-sul et cu - stó - di - a. A - men.

TANTUM ERGO

(ex libris Hispaniae)
Mode V

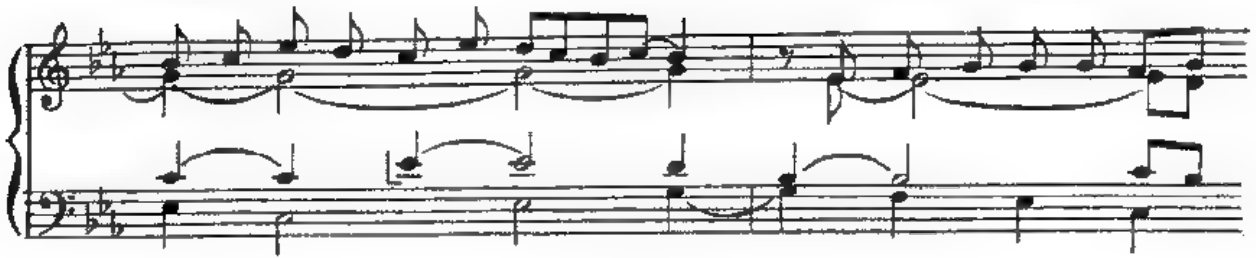
Tan - tum er - go Sa - cra - mén - tum

11

Ve - ne-ré-mur céer-nu-i: Et an-ti-quum do-cu-mén - tum

No-vo cé-dat ri-tu-i:

Prae-stet fi-des sup-ple-



mén-tum

Sén-su-um de-fé-ctu-i.

A-men.



ANTIPHON: REGINA CAELI

Mode VI

Re-gí-na cae-li lae-tá-re, al-le-lú-ia: Qui-a quem

12



me-ru-i-sti por-tá-re, al-le-lú-ia:

Re-sur-ré-xit, sic-ut di-



xit, al-le-lú-ia: O-ra pro no-bis De-um, al-le-lú-ia.



COMMUNION: CIRCUIBO

Mode VI

13 Cir - cu - f - bo,* et im - mo - lá - bo in ta -

ber - ná - en - lo e - - - jus

bó - sti - am ju - bi - la - ti - ó - nis: can - tá - bo,

et psal - mun di - - - cam Dó - mi - no.

The harmonization above illustrates a 6th mode built on Do and transposed a fourth lower.

The group of Fa which prevails in the three incises of the first phrase, produces the annulment of the F sharp to F natural in melody and harmonies.

ALLELUIA OF THE 7th SUNDAY AFTER PENTACOST

Mode I

Liber. p. 845

Al - le - lú - - - ia, - - - * ij

14

V. O - mnes gén - - - tes

plán - di

te má - ni - bus:

ANTIPHON: URBS FORTITUDINIS

Mode VII

The following Antiphon taken from the vespers of the 2nd Sunday of Advent (Liber p. 309) is one of the rare examples of the mixing of the three Gregorian tonalities within one comparatively short Antiphon.

Urbs* for-ti-tú-di-nis no-strae Si-on, Sal-vá-ter po-né-tur in é-



a mú-rus et an-te-mu-rá-le: a-per-í-te por-



tas, qui-a no-bis cum Dé-us, al-le-lú-ia.



VIDI AQUAM

Mode VIII

Vi-di a-quam* e-gre-di-én-tem de tem-



pló, a lá - te - re dex - tro,

al - le - lú - ia: et o - mnes, ad quos per -


vé - nit a - qua i - sta,

sal - vi fa - cti sunt et di - cent,

al - le - lú - ia, al - le - lú - ia.

GLOSSARY OF TECHNICAL TERMS

- ARSIC CHORD:** Chord of movement as related to the arsis of a rhythmic wave.
- Energy - lift.
- ARSIS:** First part of a rhythmic wave depicting energy, lift, movement.
- ANTIPHON:** Short responsary generally preceding and closing the Psalms.
- AUTHENTIC MODE:** Original mode the structure of which comprises a pentachord followed by a tetrachord.
- BINARY:** Rhythmic group of two pulsations.
- BI-STROPHA:** Latin name for a neum of two notes of the same pitch over one syllable.
- CANTUS FIRMUS:** Melody or subject used as theme in the study of counterpoint.
- CLIVIS:** A group of two descending notes over one syllable.
- COMMUNE DOCTORUM:** The Proper of the Mass relating to the feasts of the Doctors of the Church. (see: Proper of the Mass)
- COMMUNIO:** Part of the Proper of the Mass sung by the choir during the Communion of the priest at the altar.
- DACTYL:** A latin word in which the accent falls on the antepenultimate syllable. (third syllable from the end)
- DOTTED PUNCTUM:** Note prolonged with a dot, thereby doubling its length.
- EPISEMA:** Latin name given to a small horizontal line placed over or under a note or group of notes indicating the slight lengthening of these notes.
- FLEXA:** Name given to a slight pause and melodic drop found in psalm-verses of great length. It is indicated with a long cross.
- ICTIC NOTE:** First note of a group (see Ictus).
- ICTUS:** Small vertical line indicating the beginning of a rhythmic group of single notes, omitted in neums where the first note generally marks the beginning of a group.
- INCISE:** Shortest division of a phrase, generally marked in the liturgical books with a small vertical line crossing the top line.
- LIBER USUALIS:** Latin name for book containing the music and text for most of the liturgical functions of the Catholic Church.
- MEDIANT:** Cadence of the first half of a Psalm verse.
- MELISMATIC CHANT:** Type of melody of great musical elaboration in which each syllable of the text has been vivified with one or multiple neums.
- MODE:** Diatonic progression of eight notes comprising a tetrachord and pentachord, the position of which define the mode as Authentic or Plagal.
- MODAL MODULATION:** Characteristic cadences or formulas of one or various modes occurring within one Gregorian melody.

- NEUM:** Name given to a number of notes combined in one group over one syllable.
- NEUMATIC CHANT:** Type of melody in which several words or syllables have been brought out through the use of neums, although on a smaller scale than the melismatic chants.
- ORDINARY OF THE MASS:** The invariable parts of the Mass i.e. Kyrie, Gloria, Credo, Sanctus, Agnus Dei.
- PLAGAL MODES:** Modes derived from the authentic but having the reverse structure i.e. tetrachord followed by a pentachord.
- PODATUS:** A group of two ascending notes over one syllable.
- PRESSUS:** Latin name for a neum formed of two notes of same pitch "pressed" closed together and sung over one syllable.
- PROPER OF THE MASS:** The variable parts of the Mass according to the feast of the day i.e. Introit, Gradual, Alleluia, Offertory, Communion.
- PSALMODY:** Refers to the Psalms as in Vespers or other Liturgical functions.
- PSALM TONE:** Could be described as psalm-tune. Musical formula adapted to the Psalm verses in each of the eight modes.
- PUNCTUM:** Latin name for a single note.
- QUILISMA:** A small waving note () generally placed in the center of a group of three notes ascending and lightly passed over in singing.
- REDUNDANT CADENCE:** Cadence ending with two long notes of the same pitch.
- SALICUS:** Neum (see neums) of three notes ascending over one syllable the second of which receives the ictus.
- SPONDEE:** A latin word in which the accent falls on the penultimate syllable (second syllable from the end).
- SYLLABIC CHANT:** Type of melody in which in a general way, one note or punctum has been used for each word or syllable.
- TERNARY:** Rhythmic group of three pulsations.
- TETRACHORD:** A scale series of four notes, with a compass of a perfect fourth.
- THESIS:** Second part of a rhythmic wave giving an impression of descent, arrival, repose.
- THETIC CHORD:** Chord characteristic of repose as related to thesis of a rhythmic wave - Decrease, relaxation.
- TONALITY:** Relation to definite key or tonic.
- TRI-STROPHA:** Latin name for a neum of three notes of the same pitch over one syllable.
- VARIJ CANTUS:** Latin name for a book containing a selection of Gregorian chants.

